

MODERN PUBLICITY 1938-39

• AMERICA BELGIUM FRANCE • INTERNATIONAL PARADE • AMERICA BELGIUM CZECHOSLOVAKIA DEN
MARK FRANCE GERMANY GREAT BRITAIN HOLLAND HUNGARY ITALY NORWAY POLAND SWEDEN SWITZERLAND A

1905

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• SLOVAKIA DENMARK FRANCE GERMANY GREAT BRITAIN HOLLAND HUNGARY ITALY NORWAY POLAND SWEDEN SW

STUDIO



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C O N T E N T S

FOREWORD	7
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INDEX	9
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ILLUSTRATED SECTIONS

BELGIUM	71
CZECHOSLOVAKIA	116
DENMARK	110
FRANCE	35
GERMANY	73
GREAT BRITAIN	53
Packaging	132
Photography	137
HOLLAND	128
HUNGARY	120
ITALY	90
NORWAY	108
POLAND	114
SWEDEN	102
SWITZERLAND	124
U.S.A.	71

FOUR-COLOUR PLATES

FRANCE	48, 49
GERMANY	81
GREAT BRITAIN	59, 62, 140
U.S.A.	20, 33

THE BUYER'S GUIDE

ADVERTISING ART (including Photography)	x
INDUSTRIAL DESIGN	vi
POSTERS	iv
PRESS ADVERTISING	ii
PROCESS ENGRAVING	xvi
TYPE FACES IN PUBLICITY	xii

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F O R E W O R D

This year, in compiling *Modern Publicity*, the method has been adopted of inviting the experts of various countries to make a representative selection, each of his own country, with notes as to the general position and where desirable on the individual illustrations. Issuing this invitation to their prospective collaborators, the Editors were careful to point out that whilst giving a free hand, they expected a display without bias of the best that each country could do ; without bias, that is to say, except of the collaborators' standard of a national "best." We looked on these national sections as making a sort of friendly international competition. In the case of some of the smaller countries we drew upon material at our own disposal, but for the most part the sections that appear in the following pages are the creation of the countries they represent. Each has an interest for the others, for visual advertising speaks all languages.

We are not unaware, of course, of the fact that the individual standpoint of the selector must affect the atmosphere of his section, though his search has been nation wide, and that someone else might give a different impression again. What we say, however, is that this also has its value. Here are those of undisputed eminence in advertising explaining how they themselves approach the problem, the standards they set up, the qualities they expect.

Even so, we are struck more by a basic agreement among our contributors than by divergence of opinion. Methods of approach may vary but one thing emphatically stands out—that our contributors all feel the national importance and responsibility of advertising. They stress its ethical duty, its artistic duty, its patriotic duty in different degrees, but always with a sense that it has a duty.

Thus we find among the annual advertising awards in the United States a specific award *for a campaign which contributes most to the advancement of advertising as a social force*, or *for a campaign distinguished for technical excellence and ethical soundness*. Ashley in Great Britain and Tolmer in France lean towards an æsthetic interpretation of advertising but still as part of its duty to progress and improve. Thus Tolmer indicates the rôle of advertising as a popularisation of the modern movement.

If we ask what Tolmer means by the modern movement, though he does not define it in so many words, our knowledge of his general attitude will tell us that he means the employment of every art in the way most in harmony with social ideals of to-day.

If we turn to Italy and Germany we find still greater stress laid on the organic connection of publicity with the organisation of the state. In Ricciardi's definition its mission is to aid ultimately in the prosperity and security of the nation. In Germany it has the same end, and "trickiness" and "stunting" are deprecated as being unworthy of it. The relation existing or desirable to-day between state and private enterprise, between individual problems of selling and civilised standards of living, becomes clearer and we think will present a more encouraging vista from this cross-section of what the creators of advertising are doing and thinking.

The sections show how much excellent and vigorous advertising is being produced in America; that in France, though Tolmer criticizes the slowing pace of experiment in advertising design, there is much work of a high artistic order. Strictly limiting his section in the endeavour to arrive at principles rather than to give a comprehensive but miscellaneous selection, Ashley shows the high standard in the combination of creative ideas and creative technique attained in Great Britain. German advertising, not so daring as in former years, reaches a level of quiet competence, whilst Italy, whose advertising, except for travel, is very self-contained and concentrated on the various aspects of self-sufficiency, is often extremely interesting in design and conception.

In addition to the national sections, the trend in packaging and advertising photography is marked by a limited illustrated section and notes on production complete the year's record.

That in previous years we have commented on a dwindling of new ideas in design has been taken by one or two superficial critics to mean that we approved of such a tendency. This is not the case. It should be obvious that publicity constantly needs the refreshing impulse of new ideas. The amount of stimulating work it is possible to present this year, in spite of some gaps and some disappointments, shows that the creative spirit in advertising is still alive. The increasing importance of the part it has to play in modern life is definitely affirmed.

THE EDITORS

I N D E X

TO ILLUSTRATIONS

	PAGE		PAGE
POLAND	114-115	Cannon Mills Inc., Pack	25
Instytut Spraw Społecznych, Posters	115	Caterpillar Tractor Company, Magazine Advertisement	28
"Tosspo," Posters	114	Chicago Designers, Booklet	27
SWEDEN	102-107	Collins Miller & Hutchings, Inc., Direct Mail	27
Bredenberg, Folder	106	Container Corp. of America, Booklet	26
Elektrolux A.B., Folder	106	" " " Magazine Illustration	21
Ericsson Telephone Co., Pamphlet	104	Curtis Publishing Company, Newspaper Advertisement	30
Esselte A.B., Folder	105	Dixie-Vortex Co., Pack	24
Gillet Restaurant, Wine List	104	Dwight-Edwards Co., Pack	24
Liljeholmen, Poster	103	Ford Motor Company, Newspaper Advertisement	30
Persil, Folder	106	" " " Poster	19
Philips, Poster	103	Hawaii Tourist Bureau, Magazine Illustration	23
PUB, Poster	102	Hawaiian Pineapple Company, Magazine Advertisement	34
Regnbågen Restaurant, Menu	104	Hoover Company, Pack	24
Royal Dramatic Theatre, Poster	103	Illinois Bell Telephone Co., Newspaper Advertisement	31
Skansen Museum, Poster	103	Jantzen Knitting Mills, Poster	19
Stomatol, Newspaper Advertisement	107	Lincoln Motor Company Magazine Advertisement	29
Sunt Förfuht, Cover	105	" " " Poster	10
Svenska Aluminiumkompaniet A.B., Press Advertisement	107	Macy, R. H., & Company, Newspaper Advertisement	30
Swartz, J.G., Pamphlet	105	Maryland Casualty Company, The, Magazine Advertisement	34
Swedish Arts & Crafts Exhibition, Catalogue Cover	102	Matson Navigation Co., Magazine Illustration	33*
Swedish Traffic Association, Poster	102	Montgomery Ward, Pack	24
SWITZERLAND	124-127	Packard Motor Company, Magazine Advertisement	29
Chalet Cheese Ltd., Labels	124	Parfums Schiaparelli, Pack	25
Cornetto, Poster	127	Savings Bank of Manhattan, Bronx & Westchester, Newspaper Advertisement	31
Paillard Radio, Poster	127	Squibb, E. R., & Sons, Magazine Advertisement	29
Pro Telephon, Folder	126	Steinway & Sons, Inc., Magazine Illustration	20*
" " " Posters	125	Stetson, John B., & Company, Pack	25
Schauffhausen, Poster	127	Travelers Life Insurance Co., The, Magazine Illustration	33
Swiss National Tourist Office, Handbook	126	Union Central Life Insurance Co., Magazine Illustration	21
" " " Posters	125	United States Pipe & Foundry Company, Magazine Advertisement	34
" " " Showcard	127	United States Steel, Magazine Advertisement	28
Swiss Postal Administration, Folder	126	Wahl Company, The, Magazine Advertisement	28
Zeller, Max, & Sons, Calendar	126	Woman's Home Companion, Magazine Illustration	22
U.S.A.	17-34	WOR, Newspaper Advertisements	28, 31
Adams Studio, Magazine Illustration	22	Wrigley, William, Jr., & Co., Poster	18
American Telephone & Telegraph Co., Magazine Advertisement	31	Yardley & Co. Ltd., Magazine Advertisements	32
Anheuser-Busch Inc., Poster	18		
Art Center School, Catalogue	27		
Bamberger, L., & Co., Poster	23		
Bank of New York & Trust Co., Press Advertisement	29		
Bijur, George, Inc., Magazine Advertisement	23		
Bristol-Meyers Company, Magazine Advertisement	32		
Cannon Mills Inc., Magazine Advertisements	32, 34		

AGENTS

	PAGE		PAGE
CZECHOSLOVAKIA		Motta	100
Mosse Ltd.	118	Ricciardi	91
Piras Advertising & Publishing Company Ltd.	117, 118, 119	U.P.I.	98
DENMARK		NORWAY	
Eberlin, Eric C.	111, 112	Bergens Annoncenbyra	108
Harlang & Toksvig	111, 112, 113	Dagfin Tollefsen	109
Wolff, Aug. I., & Co.	113	Ekspressreklame A/S.	109
GREAT BRITAIN		Gumalius og Reklames Annoncebyra	108
Benson, S. H., Ltd.	57	Hoydahl Ohme	108, 109
Colman Prentis & Varley Ltd.	55, 69, 135	Myres Reklamebyra	108
Crawford, W. S., Ltd.	55, 60, 66	Than Reklamebyra	108
Everett Jones & Delamere Ltd.	55, 66	U.S.A.	
Hobson, C. W., Ltd.	60	Alley & Richards Company	34
London Press Exchange Ltd.	69	Ayer, N. W., & Son, Inc.	19, 20*, 21, 28, 29, 30, 31, 32, 34
Notley, Cecil D., Advertising Ltd.	61, 68	Batten, Barton, Durstine & Osborn Inc.	28
Pemberton, Alfred, Ltd.	57, 138	Bottsford, Constantine & Gardner	19
Regent Advertising Service Ltd.	56, 59*, 63, 64	Bowman, Deute, Cumings Inc.	23, 33*
Stuart Advertising Agency Ltd.	65, 66	D'Arcy Advertising Company	18
Tait, John & Partners Ltd.	54	Doremus & Company	29
HOLLAND		McAdams, William Douglas, Advertising Agency	29
Van Alfen	129, 130	McCann-Erickson Inc.	19
ITALY		Mathes, J. M., Inc.	34
Dalmonite Acme	99	Newell-Emmett Company Inc.	31
Enneci	99	Pedlar & Ryan Inc.	32
I.M.A.	100	Thompson, J. Walter, Company	21
		William Douglas McAdams Advertising Agency	29
		Young & Rubicam Inc.	28, 29, 33

DESIGNERS & PHOTOGRAPHERS

	PAGE		PAGE		PAGE
BELGIUM		Laus	111	Colin, Paul	44
Questier, E. V.	71	Refn, Helge	110	Droz, Gustave	46
CZECHOSLOVAKIA		Sell, Arne	113	Eric	40
Berger, Ing. P.	117	Sprogø	112	Ferrand, L.	37, 50
Cerny, K.	118, 119	Thelander, H.	113	Galanis	52
Heilbrunn, Dr.	119	Türck, S.	112	Giroux, André	45
Jonás	116, 118	FRANCE		Herauld, P.	47
Köhler, H. E.	117, 118, 119	Alliance Photo	41	Lavererie, R. de	38, 50
Leparová	116	Andreu, Mariano	41, 48*	Lydis, Mariette	38, 49*, 51
Plowitz	118, 119	Arnoux, Guy	49	Marton	44
Rotter	116, 118, 119	Bénigni	40	Marty	42
Rykr, Dr. Zd.	116	Bouchaud, M.	38, 39, 40, 41, 42, 45, 47, 51	Mourgue, P.	40
Weiss, E.	119	Boucher, Lucien	40, 49	Nathan	50
DENMARK		Boucher, Pierre	41	Perot, Edm.	41
Hansen, Vilh.	111	Bret-Koch, R.	37, 41, 44, 48	Peynet, R.	45, 46
Harvest, R. W.	113	Cassandre, A. M.	43	Picart le Doux, Jean	38, 43, 51
				Pouprou, A.	50
				Roberts, Jack	47

	PAGE		PAGE		PAGE
Simon, A.	44	Dronsfield	141	Kolozsváry, Alexander	122
Ternat	42, 48	Dutton, Norbert	133, 134	Konecsni	123
Tolmer	35, 36, 38, 42, 45, 46, 47	Ellis, C. & R.	67	Lánye, Emeric	121
Troy	52	Everard, John Ltd.	144	Lukáts, Kato K.	122
Vasarely	46	Fitton, J.	59*	Nemes, George	121
Vertès	37	Ford, Frank	69	Radó, George	121
Vox, Maximilien	52	Freedman, Barnett	62*	Rosner, Charles	120
Zuber	47	Gentleman, Tom	63	Sugár, Stephen	123
		Gray, Milner	135		
GERMANY		Griffin, Bernard	55	ITALY	
Anton, Prof. O.	77	Griggs, Noel	143	Araca	100
Atelier Neumann	80, 84	Harling, Robert	66	Carboni, Erberto	100, 101
Axter-Heudtlass, von	75	Hoppe, E. O.	141	Cavadini	97, 101
Bayer-Dorland, Herbert	83, 85	Imperial Chemical Industries Ltd. (B. W. Galvin Wright)	66	Ferrario, D. M.	100
Bernhard, Fritz	75	Industrial Design Partnership	135	Fontana, D.	90
Bertsch	88	Kauffer, E. McKnight	59*, 62*, 64, 65	Mercata, L. I.	101
Beucke	88	Knight, S. A.	57	Olivetti	100
Beyer, Helmut	80	Lombers, Eckersley	58	Panni, A.	99
Binder	80	Luza, Reynaldo	70	Resentera	101
Böttcher	89	Marchant, H. R.	139		
Brauns	78, 80	Marshall, Francis	55, 69	NORWAY	
Bronsch	83	Metal Box Company	132, 134	Berge, A.	109
Goedecker	89	Nickeloid Studio	142	Bergeren, Johs.	108
Goetze, W.	82	Norfolk Studio	141	Damsleth, H.	108
Heinemann, L.	75	Parkinson, Norman	139	Ellingsen, J. F.	108
Heinrich, W.	83	Parmiter, George	141	Frenger, Per.	109
Hielscher	86	Prentis, Terence	55, 69, 135	Hansen, Ivar Mauritz	108
Karberg	88	Rix	57, 66	Jons	109
Kissner, John	82	Scaioni's Studio	137	Kittelsen, C.	109
König	76	Schleger, H. (Zéro)	54, 56, 70	Steinsfjord, A.	109
Kosel	86	Smith, A. E.	136	Wilse	108
Kunze	78, 86	Stapeley, Gordon	139		
Lange	86	Studio Briggs	143	POLAND	
Mahlau	89	Thompson, J. Walter Co., Ltd	134	Dodacki-Hryniewiecki	115
Malachowski, V.	82	Todd Studios	138	Gronowski, T.	115
Neuner	78	Topolski, Felix	66	Rosner, Charles	114
Reimer	88	Walsh	65	Trepkowski, T.	115
Reuters, Bernd.	79	Whistler, Rex	57	Wajwód, A.	115
Roth	87	Wright, B. W., Galvin	66	Wernorowa	115
Scheurich, Prof.	86	Wormald, Charles	144		
Schneider, Hanns.	77	Zéro	54, 56, 70	SWEDEN	
Schneidler	88			Ageman, Karin	104, 106
Stanzig, Otto	81*	HOLLAND		Beckman, Anders	102, 104, 105
Ullmann	76	Cahn, H.	130	Bergenholtz, Gunnar	103, 106
Wagula	75	Elffers, Dick	131	Bergström, Willie	107
Wettach, Adrian	74	Gispen, W. H.	131	Bernmark, Harry	103
Wiertz, Jupp	74, 75, 76	Gouwe, W. F.	128	Bull-Hedlund, B.	104
Zepf, Toni	78, 87	Moerkerk	129	Carlsund, Otto G.	104
Zinger, Olcf	84	Pander, F.	129	Ericsson, Bo.	107
		Schuitema, P.	131	Norlin, Märta	105
GREAT BRITAIN		Schwartz, S. L.	129	Rinaldo, Sten	105-106
Aldous, L. E.	142	Sjollema	131	Skawonius, S. E.	103
Ashley	53, 55, 60, 66	Van Alfen	129	Trägårdh, Göta	107
Aufseeser, Hans	66	Van der Laan, Kees	128, 129		
Ballard, E. F.	61, 68	Zwart, P.	130, 131	SWITZERLAND	
Bawden, Edward	65			Attinger, Paul Ltd.	124
Baynard Photographic Studio	142	HUNGARY		Carigiet, A.	125
Beck, Richard	59*	Csillag, Vera	121	Gauchat	127
Bird, Walter	140*, 141	Fernyves, Alexander	121	Matter, Herbert	125, 126
Burniston, M.	60	Georg	123	Montet, Anne de	126
Carlton Studios	139	Irsai, Stephen	123	Peikert, Martin	127
Consultants Ltd.	136			Seiler	127
Cornwall Studios	141, 143			Soll	127
Design Unit Ltd.	133, 134				

	PAGE		PAGE		PAGE
U.S.A.		Dohanos, Stevan	33	Montgomery Ward	24
Adams, Albert	22	Dreyfuss, Henry	24	Nichols, Dale	27
Adams, Edwin A.	27	Dwight-Edwards Advertising		Nichols, Ruth A.	31
Averill, John	27	Agency	24	Patterson, Walter B.	27
Brindle, Melbourne	23	Gill, Leslie	23	Petty, George	19
Brook, Alexander	20*	Guterman, Irene	27	Schiaparelli, Elsa	25
Bruehl, Anton	29, 33*	Helck, C. Peter	22	Scott, Howard	19
Cannon Mills, Inc.	25	Jacobsen, Egbert	26	Shepard, Otis	18
Carew, Herman	24	Kirling, Torkel	21	Steichen, Edward	32
Cassandre, A. M.	19, 21, 34	Loomis, Andrew	18	Ullman, Martin	25
Crane, Stanley	23	Miller, Edgar	26	Ullreich, Buk	34

PRINTERS & PRODUCERS

	PAGE		PAGE		PAGE
BELGIUM		Publigrannique-Paris	51	Weiner, J. & Son Ltd.	59*, 63
Creations Publicitaires, Les	71, 72	Publirex	47	HOLLAND	
CZECHOSLOVAKIA		Reaubourg Laboratories	39	Enschedé & Zonen	129
Haasc, A.	116	Regina	45	ITALY	
Melantrich	119	Riss-Publicité	46	Boggeri Studio, The	101
Nemec	116	Siégel	51	Monetta, N.	101
Neubert	116, 118	Synergie	38	Pizi & Pizio	101
Unie	116	Technique Publicitaire	46	Ricordi	97
		Tolmer	38, 42, 45, 46, 47, 48	SWEDEN	
		Ullmann, Léon	40, 42, 49	Esselte, A. B.	103, 104, 105, 106
FRANCE		GERMANY		Gumaelius	107
Alépée	43	Deutsche-Verlag (Ullstein)	87, 89	Haeggströms, Ivar	102
Alliance Graphique	44, 52	Frerk, K. W.	83	Litog, J. Olséns	103
Ateliers A.B.C.	45	Gruber, L. Fritz	83	Mauritzons, N. O.	104
Damour Publicité	50	GREAT BRITAIN		Svenska Tryckeri, A. B.	104
Danel, L.	44	Adams Bros. & Shardlow Ltd	66	SWITZERLAND	
Dorland Publicité	47, 50	Baynard Press	59, 62*, 65	Attinger, Paul	124, 127
Draeger	39, 40, 42, 43, 46, 48, 51, 52	Bemrose & Sons Ltd.	140*	Bucher, C. J. Ltd.	126
Editions Océa	44	Cellophane	134	Fretz Bros. Ltd.	126, 127
Makowsky	38	Curwen Press	66, 67	Ringier & Co. Ltd.	125
Martial, Paul	40, 45, 52	Hudson & Kearns Ltd	65	Wolfsberg	127
Office d'Edition d'Art	45	Ince, Charles F. & Sons	66	U.S.A.	
Perceval	49	Metal Box Company	134	Gair, Robert, Company	24
Printel	38, 39, 42, 49*	Peal, Ashdown & Hart Ltd.	70		
Publicité Damour	50	Waterlow & Sons	58, 70		
Publicité Dorland	47, 50				

UNITED

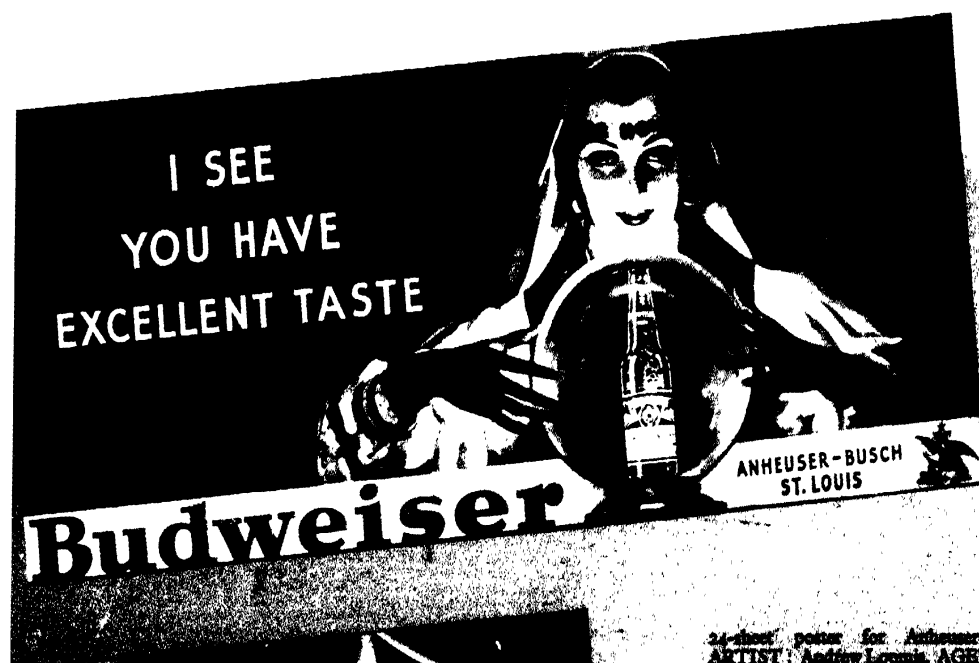
STATES



The United States is so large in area, with advertising activities so extended and varied, that it would be almost an impossible task for any one man or group of men to determine the best magazine advertisements, newspaper advertisements, posters, packages and mailing pieces from the hundreds of thousands of excellent examples produced each year. And it would be far too great a responsibility! Fortunately, it is not necessary. In each of these divisions there are already well-established annual exhibits which select from the work of the nation. In compiling this American section, N. W. Ayer & Son, Inc., Philadelphia, acknowledges a debt of gratitude to the Annual Advertising Awards, the Annual Exhibition of the Art Directors' Club, the Irwin D. Wolf awards for Packaging, the Exhibit of Commercial Printing conducted by the American Institute of Graphic Arts, and the Annual Exhibition of Outdoor Advertising Art.

P O S T E R S

Developments in outdoor advertising during 1937 indicate that the poster at last is being considered as a separate and individual problem in art. No longer is it an adaptation from a coloured magazine illustration. It has national characteristics the human interest and often humorous type (Lincoln-Zephyr), the display of healthy, gay young bodies in bathing suits, the clever and primeval use of the pretty girl for Budweiser. An original and foreign note in American posters was the effective abstraction by Cassandre, "Watch the Fords Go By."



24-sheet poster for Anheuser-Busch, Inc.
ARTIST: Andrew Loomis AGENCY: D'Arcy
Advertising Co.





24-sheet poster for Jantzen Knitting Mills.
ARTIST: George Petty AGENCY: Bottsford,
Constantine & Gardner



24-sheet poster for Ford Motor Company. ARTIST:
A. M. Cavendre AGENCY: N. W. Ayer &
Son, Inc.



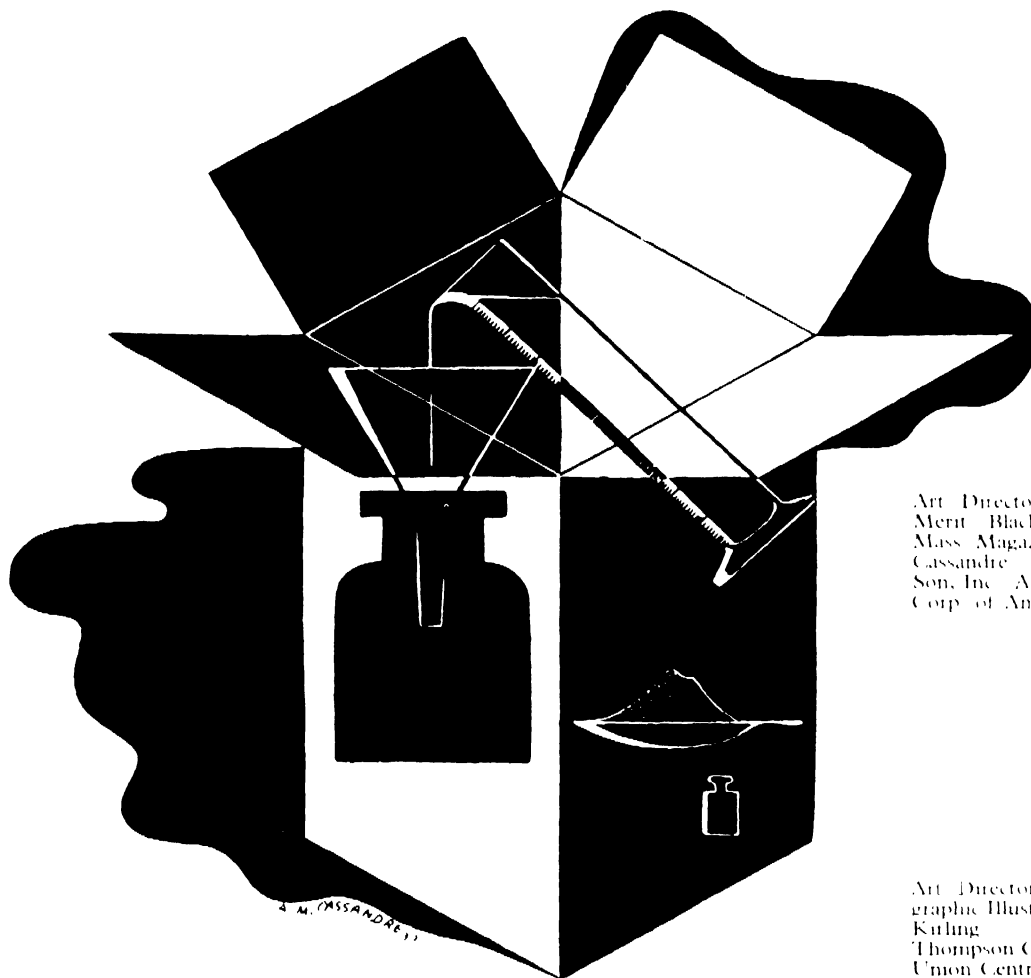
24-sheet poster for Lincoln Motor Company.
ARTIST: Howard Scott AGENCY: McCann
Erickson, Inc.

P U B L I C A T I O N S

Somebody once made the remark that without formal histories, state papers, congressional records, the temper and habits of a people would be revealed by the advertising pages. That observation could be applied with justice to American advertising during 1937. The depths of a depression had come and gone. The advertising scars they left were healed, or healing. The wild, panicky insistence on "buck-eye" display and screaming, jumbled type faces had disappeared. **Good taste** is evident in the advertising ideas and in the art, which, proportionately, receives more emphasis than ever. The reason must be evident: That good taste, once again, has been found an effective commercial weapon.



Art Directors' Club Medal. Color Painting.
ARTIST: Alexander Brook. AGENCY: N. W.
Ayer & Son, Inc. ADVERTISER: Steinway &
Sons, Inc.



Art Directors' Award for Distinctive Merit—Black and White Illustration in *Mass Magazine*—ARTIST—A. M. Cassandre—AGENCY—N. W. Ayer & Son, Inc.—ADVERTISER—Container Corp. of America

Art Directors' Club Medal—Photographic Illustration—ARTIST—Torkel Kirling—AGENCY—J. Walter Thompson Co.—ADVERTISER—The Union Central Life Insurance Co.





Above : Art Directors' Award for Distinctive Merit. Black and White Illustration in Trade Publications. ARTIST : C. Peter Helck. ADVERTISER : Woman's Home Companion.

Below : Art Directors' Award for Distinctive Merit. Photographic Illustration in Trade Publications. ARTIST : Albert Adams. ADVERTISER : Adams Studio.





At left : Art Directors' Club Medal. Black and White Illustration. ARTIST : Melbourne Brindle. AGENCY : Bowman, Deute, Cummings, Inc. ADVERTISER : Hawaii Tourist Bureau



Above : Art Directors' Award for Distinctive Merit. Display Poster. ARTIST : Stanley Crane. ADVERTISER : L. Bamberger & Co.



DO NOT DISTURB



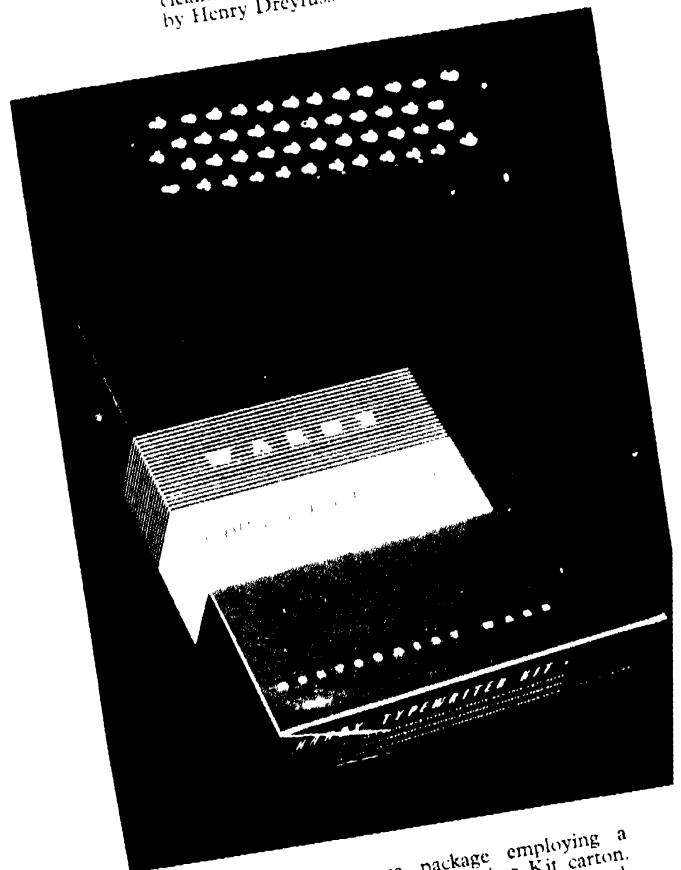
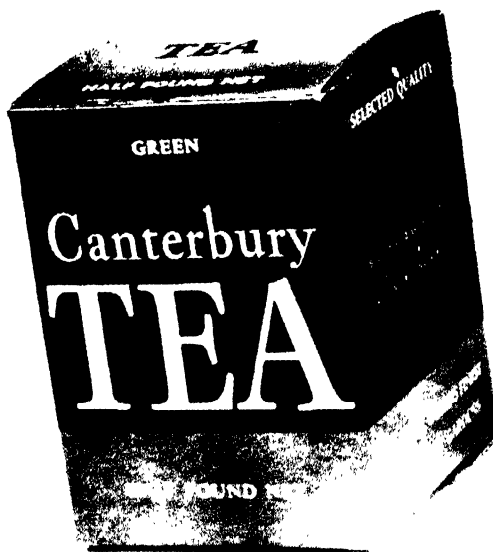
At right : Art Directors' Club Medal. Design of Complete Advertisement. ARTIST : Leslie Gill. ADVERTISER : George Bijur, Inc.



Entered by
Coca-Cola



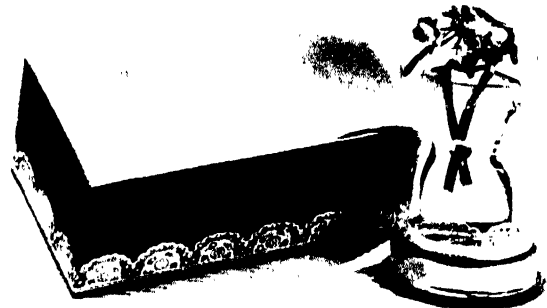
Winner of the Irwin D. Wolf Trophy for the
outstanding package of the year, ensemble
cleaner carton and cleaning tool kit, designed
by Henry Dreyfuss for the Hoover Company.



The most effective package employing a
single color. Handy Typewriter Kit carton.
Used and designed by Montgomery Ward.

PACKAGES

Certain work-a-day packages must take into account the display needs of retail stores, where they compete for visibility with other packages on the shelves. A fine example is the Canterbury Tea carton. Other packages must surround an article of luxury with additional and appropriate beauty. Good examples are the Cannon Band Box of towels and the Schiaparelli Shocking Perfume "dress form." A marked trend in modern packaging is to make the container serve a useful purpose in addition to wrapping the goods. Thus the neat container for Dixie Cups becomes a wall dispenser, and the Stetson package, wisely enough, is a practical, durable hat box. All packages illustrated won Wolf Awards.



Above : The most effective use of two or more packaging materials in one or more packages.

Below : The most effective use of more than one colour. Sovereign Hat Box. Used by John B. Stetson Company, designed by Martin Ullman.

Above : The most effective package designed to promote the product as a gift. Cannon Band Box. Entered and designed by Cannon Mills, Inc.

Below : Schiaparelli Shocking Perfume. Entered by Parfums Schiaparelli, designed by Elsa Schiaparelli.

DIRECT MAIL

By the tons, direct mail is spread across the land—and by the tons the average of it is thrown into the waste-basket. Unless! . . . Unless, it is so interesting or so clever that it *must* be read . . . Unless, it is so beautiful that its receiver *dare* not throw it away. There has been great progress along both lines during 1937. Inhibitions seem not to bother the designers of these finer pieces. They have accepted the responsibility of being original. They have combined modern layout with classical typography and vice versa. They have designed as they pleased. And results fairly defy the recipient to make a gesture towards the waste-basket!



The Nation's Wealth is the





CATERPILLAR DIESEL
DIESEL ENGINES • TRACTOR-TYPE TRACTORS •

Nation's Business

LOW-COST CATERPILLAR DIESEL POWER SPEED CONSTRUCTION PRODUCTS WITHOUT THEIR SCORPION DISADVANTAGES AND ADAPTS FOR ITS USER

Working and operating conditions are constantly changing. The user must have a machine that can adapt to these changes. Caterpillar diesel engines and tractors are built to meet these requirements. They are built to last, to run at high speeds, and to adapt to the most difficult conditions. They are built to be economical, to give the user the most for his money. They are built to be reliable, to give the user the most peace of mind. They are built to be the Nation's Business.






POWER
ROAD MACHINERY

Medal Award, Annual Advertising Awards. For a campaign appearing in trade and professional publications which is distinguished for technical excellence and ethical soundness. AGENCY: N. W. Ayer & Son, Inc. ADVERTISER: Caterpillar Tractor Company.

As America grew up . . . it grew UPWARD

THE WORLD MOVES FORWARD WITH STEEL



UNITED STATES STEEL



Medal Award, Annual Advertising Awards. For a series of advertisements most distinguished by excellence of layout, art and typography. AGENCY: Batten, Barton, Durstine & Osborn, Inc. ADVERTISER: United States Steel.

Honorable Mention, Annual Advertising Awards. For a series of advertisements most distinguished by excellence of layout, art, and typography. ADVERTISER: WOR.

Honorable Mention, Annual Advertising Awards. For a campaign appearing in national magazines which is distinguished for technical excellence and ethical soundness. AGENCY: Young & Rubicam, Inc. ADVERTISER: The Wahl Company.

240



A LEDGER SHEET IS THE MEASURE OF OUR AWARD

Wahl

CAN YOU TRUST YOUR FOUNTAIN PEN WHILE YOU SLEEP?





EVERSHARP

"We're tired of leading a second-best life



The whole thing

is a first-class

experience. It's

the only way to

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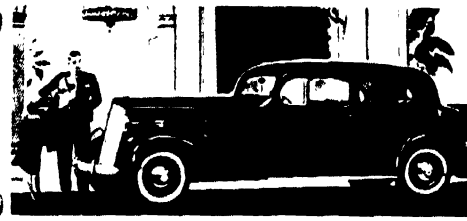
way to live. It's



Look no



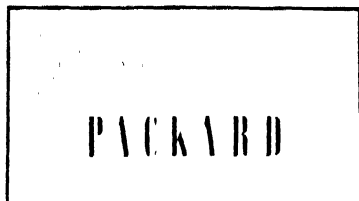
Yes,



Next day,



Yes,



PACKARD

Honorable Mention, Annual Advertising Awards. For a series of advertisements most distinguished by excellence of copy. AGENCY: Young & Rubicam, Inc. ADVERTISER: Packard Motor Company.

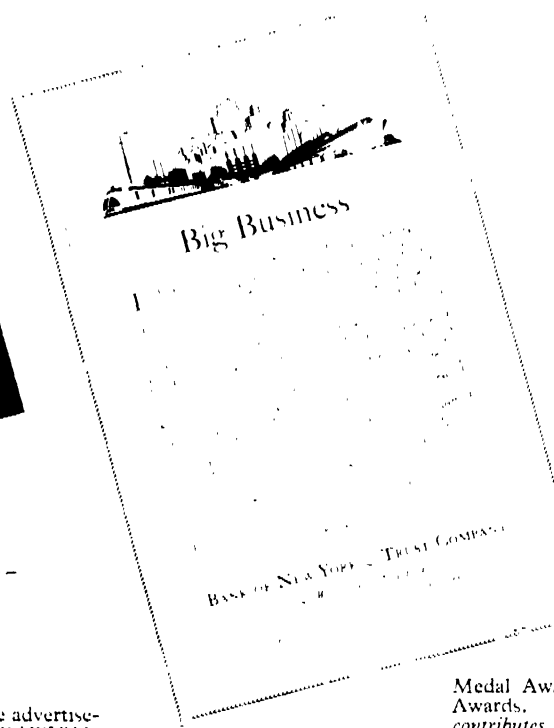


AFTER FIFTY THE HILLS GET HIGHER

Honorable Mention, Annual Advertising Awards. For a campaign which contributes most to the advancement of advertising as a social force. AGENCY: William Douglas McAdams Advertising Agency. ADVERTISER: E. R. Squibb & Sons.



This year great Summer is a Lincoln Zephyr



Big Business

BANK OF NEW YORK & TRUST COMPANY

Lincoln-Zephyr magazine advertisement in color. ILLUSTRATION: Anton Bruehl. AGENCY: N. W. Ayer & Son, Inc. ADVERTISER: Lincoln Motor Company.

Medal Award, Annual Advertising Awards. For a campaign which contributes most to the advancement of advertising as a social force. AGENCY: Doremus & Company. ADVERTISER: Bank of New York & Trust Co.



MOST business men know how effective a telephone call can be in closing a sale in another city. But not every one realizes the punch that systematic telephoning puts into sales program of every description. We will gladly suggest a telephone plan to help you increase initial town sales and cut costs. Just call our Business Office. — Illinois Bell Telephone Co.

He did it dollar by dollar!
...an actual story of a mutual Savings Bank Depositor

START WITH \$1 SAVE YOUR WAY TO SUCCESS!

The mutual SAVINGS BANKS
of Manhattan, Bronx and Westchester

Above, left: Honorable Mention, Annual Advertising Awards. For a local campaign appearing in newspapers which is distinguished for technical excellence and ethical soundness. AGENCY: N. W. Ayer & Son, Inc. ADVERTISER: Illinois Bell Telephone Company. Above, right: Honorable Mention, Annual Advertising Awards. For a local campaign appearing in newspapers which is distinguished for technical excellence and ethical soundness. AGENCY: The Newell-Emmett Company, Inc. ADVERTISER: The Savings Bank of Manhattan, Bronx & Westchester. Below, left: Magazine Advertisement in Black and White. ILLUSTRATOR: Ruth Alexander Nichols. AGENCY: N. W. Ayer & Son, Inc. ADVERTISER: American Telephone and Telegraph Company. Below, right: Honorable Mention, Annual Advertising Awards. For a series of advertisements most distinguished by excellence of layout, art, and typography. ADVERTISER: WOR.

"I WANT A TELEPHONE IN THIS HOUSE!"

STANDARD BELL TELEPHONE SYSTEM

It HAS Happened Here!

1. The first step in the process...
2. The second step in the process...
3. The third step in the process...
4. The fourth step in the process...
5. The fifth step in the process...
6. The sixth step in the process...
7. The seventh step in the process...

WCB



Annual Advertising Awards, Honorable Mention. For a campaign appearing in national magazines which is distinguished for technical excellence and ethical soundness. AGENCY: N. W. Ayer & Son, Inc. ADVERTISER: Yardley & Co. Ltd.



Annual Advertising Awards, Honorable Mention. For a campaign appearing in national magazines which is distinguished for technical excellence and ethical soundness. AGENCY: N. W. Ayer & Son, Inc. ADVERTISER: Yardley & Co. Ltd.



Annual Advertising Awards, Medal. For a campaign appearing in national magazines which is distinguished for technical excellence and ethical soundness. AGENCY: Pedlar & Ryan, Inc. ADVERTISER: Bristol-Meyers Company (Ipana Toothpaste).



Annual Advertising Awards, Silver Medal. To Edward Steichen. Advertising example of Steichen's Camera art from Cannon Mills. Campaign by N. W. Ayer & Son, Inc.



Art Directors' Award for Distinctive Merit.
Photographic Illustration in Class Magazines.
ARTIST: Anton Bruehl. AGENCY:
Bowman, Deute, Cummings, Inc. ADVER-
TISER: Matson Navigation Co.



Art Directors' Award for Distinctive Merit.
Colour Illustration in Mass Magazines.
ARTIST: Stevan Dohanos. AGENCY:
Young & Rubicam, Inc. ADVERTISER:
The Travelers Life Insurance Co.



U.S. cast iron PIPE

NINE GENERATIONS of engineers have put their trust in cast iron pipe for underground water carrying, structural strength and effective resistance to corrosion. Builders evaluate their judgment. For cast iron pipe has proved its case beyond question as the most enduring and economical material for the purpose. But cast iron pipe foundries are not resting on their laurels. U. S. Super de laund *Chill-Free* Cast Iron Pipe, bullet-tight mechanical joints, allow cast iron pipe for super-corrosive conditions—all are developments of recent years.

U. S. PIPE & FOUNDRY CO.
P. O. BOX 1000, PITTSBURGH, PA.

3 First-Choice CANNON SHEETS

CANNON LINDSEY LANE CANNON DEWEY CANNON MULLIN



Her Head in the Clouds

There's no more about the sheets she has! She knows exactly what she wants for Cannon sheets—and gets them!

But wait! Get in a shopping trip! She's in the know about the sheets she has! She knows exactly what she wants for Cannon sheets—and gets them!

There's no more about the sheets she has! She knows exactly what she wants for Cannon sheets—and gets them!



"Unforeseen events...
need not
often change and shape the course of man's affairs."

A LITTLE LIGHT ON A DARK SUBJECT

THE MARYLAND



PINEAPPLE JUICE FROM HAWAII

Above, left: Honorable Mention, Annual Advertising Awards. For a series of advertisements most distinguished by excellence of layout, art, and typography. AGENCY: Alley & Richards Company. ADVERTISER: United States Pipe & Foundry Company. Above, right: Magazine Advertisement in Color. ILLUSTRATOR: Buk Ulreich. AGENCY: N. W. Ayer & Son, Inc. ADVERTISER: Cannon Mills. Below, left: Honorable Mention, Annual Advertising Awards. For a series of advertisements most distinguished for excellence of copy. AGENCY: J. M. Mathes, Inc. ADVERTISER: The Maryland Casualty Company. Below, right: Magazine Advertisement in Color. ILLUSTRATOR: A. M. Cassandre. AGENCY: N. W. Ayer & Son, Inc. ADVERTISER: Hawaiian Pineapple Co.

38

FRANCE

FRANCE

If graphic publicity is to remain in the forefront of the modern movement throughout the world, contributing (as its purpose requires) to speed up the popularisation of that movement, it must redouble its efforts.

The severe competition which has grown up from the application to publicity of all the by-products of light and sound must be taken into account. Graphic publicity is at the cross-roads. Helped by improvements in technique it has to maintain its progress forward.

The attractions of colour are at its disposal. The three main reproduction processes, letterpress, gravure and offset lend themselves to endless variation. Art, high standards of taste, new ideas, should, more than ever, be its source of inspiration.

But, like a river, beginning as a mountain torrent painfully and forcefully cutting out its course, printed publicity seems to be slowing down, now that it has reached more level going. The excuse is that it must obey the laws of economics and adapt itself to difficult times.

The Paris Exhibition of 1937 gave publicity the opportunity of strengthening its prestige. Never has it been accorded such a place of honour. A Palace to itself and the collaboration of gifted men, assured it of a success which further convinced a very large public. The value of technical processes, such as photography, was emphatically demonstrated. Graphic publicity was very well represented and might be said to reach full bloom. It is a pity we must add that we could not find in it that essence of the movement of to-morrow which a really great form of expression always contains.

In our age, when everything is organised, classified and card-indexed, publicity has not escaped the trend. It is frequently called on to play a part as one instrument in a large orchestra. How can it undergo this discipline without losing its free individual spirit? Very often it is addressed to women. In that case it must preserve at all costs the charm and grace which the man in horn rims, who has worked out the general plan of campaign like a mathematical equation, has perhaps overlooked.

It is up to us who have witnessed so many evolutionary movements to be aware of their transition, and to look to the harmonious use of new developments in the art of publicity. In that respect, also, lies the necessity of publications like *Modern Publicity*. They provide extremely useful comparisons between the efforts of different countries, and act as excellent stimulants. They have greatly helped to make publicity one of the strongest forces in the modern world.



LE TIR A FOUS AUTOMATIQUE



S'EMPLOIE D'UNE
SEULE MAIN

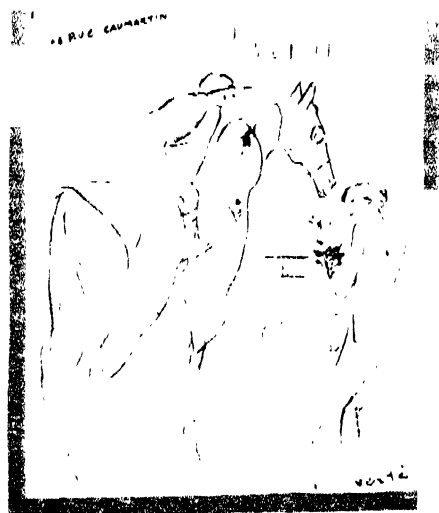
2 and 3. Magazine advertisements
Projects by L. Ferrand.



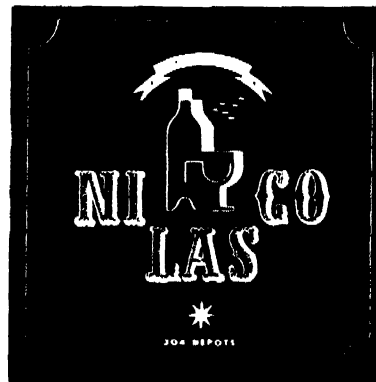
4. Drawing by Vertès for the Bal
de la Couture.

5. Menu by Vertès for "Le Pesage"
bar.

7. Publicity page for Cadum soap.
Project by R. Bret-Koch.



1 and 6. Drawings by R. Bret-
Koch from a series "The corset
through the ages," carried out for
la gaine Scandale.



5. "Meunier, tu dors," from a series of cut-out for children. "The Old Songs of France." Project by Tolmer.

1. Normandy, from a series of Menus, "The Provinces of France," created by M. Bouchaud for Cognac Hennessy. Two colours, black and blue. Producer: Tolmer.

2. Project for a cover of *Vogue* by Jean Picart le Doux.

3. Cover of the magazine *L'Art Vivant*, by Jean Picart le Doux.

4. Magazine advertising page by Jean Picart le Doux.

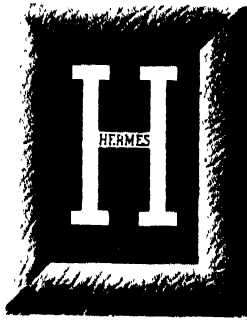


6. Window Bill for Mariette Lydis, featuring an actual ribbon of taffeta. Produced by Synergie. Printed: Makowsky.

7. Window bill for Mazda Electric Batteries by R. de Laverrie. Producer: Printel.



2

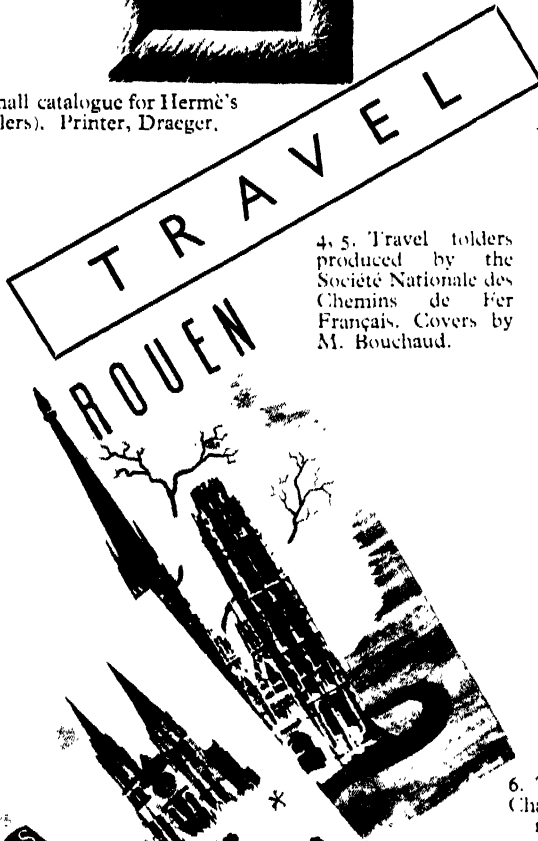


2. Small catalogue for Hermès (saddlers). Printer, Draeger.

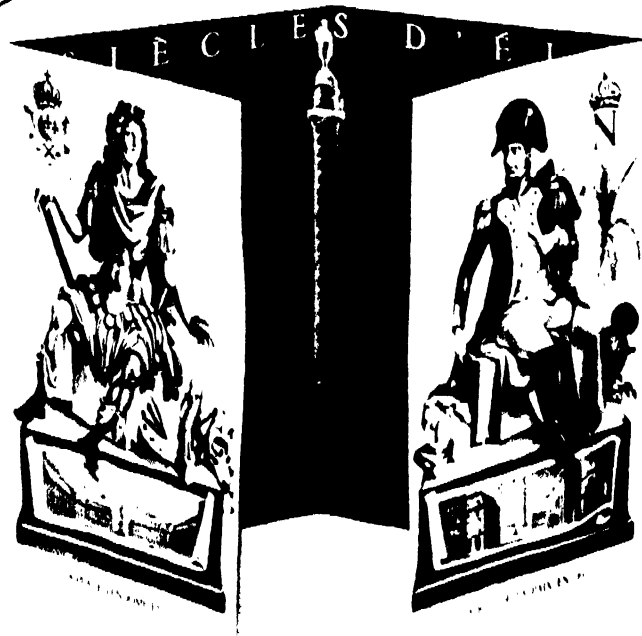


1. Map of Languedoc. Cover of a folder produced by the Reau-bourg laboratories.

THE efforts made to increase Tourism, although relatively of recent date in France, have already produced interesting results in graphic art. The most lively of modern methods happily present the magnificent traditional heritage of our provinces. Undoubtedly France in a short time has shown herself the equal of the foreign countries which have set an example in this direction.



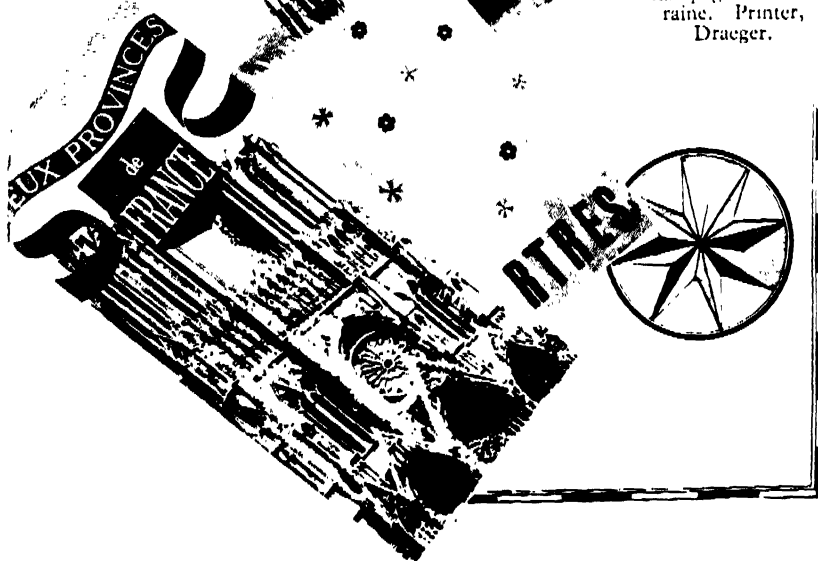
4, 5. Travel folders produced by the Société Nationale des Chemins de Fer Français. Covers by M. Bouchaud.



3. Folder, joint publicity of the traders of Place Vendôme and rue de la Paux. In two colours, black and brown. Producer, Printel.

6. Travel folder for Champagne and Lorraine. Printer, Draeger.

7. Travel folder. Cover in colour by M. Bouchaud.

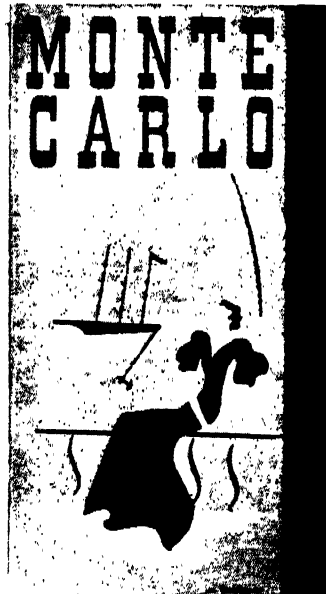




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1, 2, 3. Price list of Simon Frères, furriers, produced by Léon Ulmann. Map in colour by Lucien Boucher "The furry animals of the world." Two inside plates by P. Mourgue.



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4. Travel folder in 2 colours, black and green. Design by M. Bouchaud.

6. Travel folder by M. Bouchaud.

5. Folder "Pleasures of Summer," produced for the Chemins de Fer P. O. Midi, by Paul Martial. Cover by Bénédict.

7. Drawing by Eric for the Etablissements Nicolas list "Champagne Doyen." Printer, Draeger.



Henry a la Pensée



Emile Allais champion du monde nous parle

3

THE field of activity covered by the Catalogue has taken rather extreme directions. For fashion it is influenced by those magazines which are cheap but well presented. For heavy industry, it is often made up of interesting full page photographs of a definitely modern type. It is to be noted that the car catalogue, formerly a speciality of France, is becoming an increasing rarity. On the other hand, this form of advertising has lost nothing of its vitality, and appears in the most eclectic guise. From colour photography to a popular type design, even in strictly commercial covers, all means of expression are employed, emphasising more and more the advance made by graphic over decorative methods in recent years.



1. Project by R. Bret-Koch for "Henry a la Pensée"—fashion house.

2. Winter Sports catalogue for the big stores "Au Bon Marche." Cover in colours—Emile Allais, world skiing champion—photograph by Pierre Boucher (Alliance Photo).

3. Pamphlet giving practical information about the applications of electricity. Cover in two colours, black and bistre, by M. Bouchaud.

4. Catalogue of toys as gifts for the big stores, "Aux Trois Quartiers." Cover in colour by Edm. Perot

5. Catalogue for the big stores, "Aux Trois Quartiers." Cover in colours on brown background by Mariano Andreu.





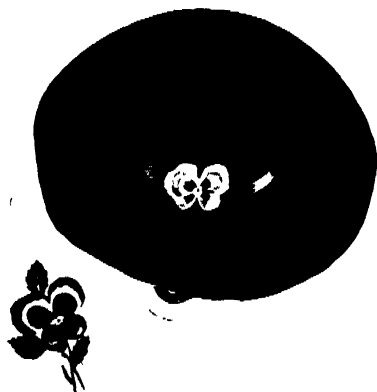
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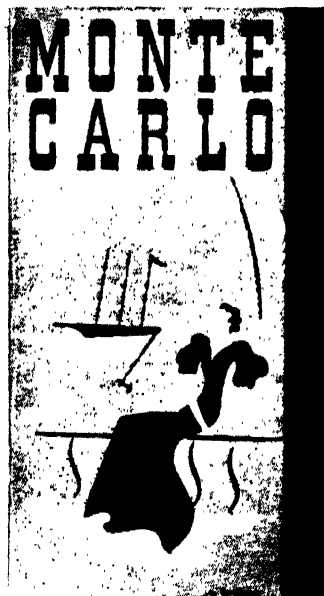
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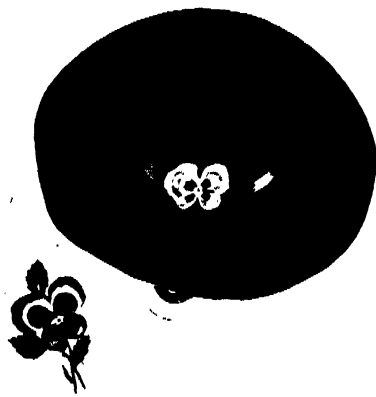


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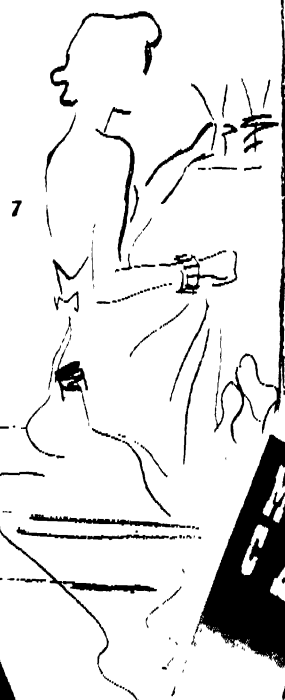
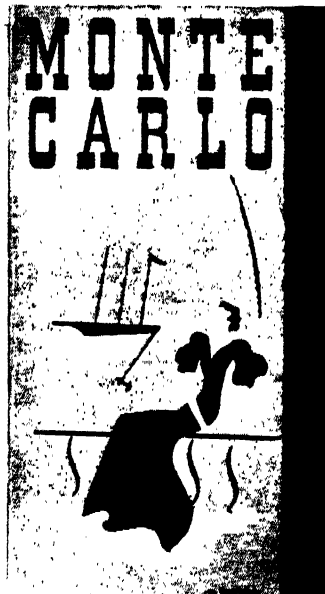
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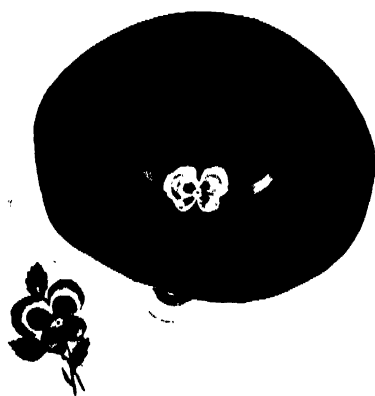


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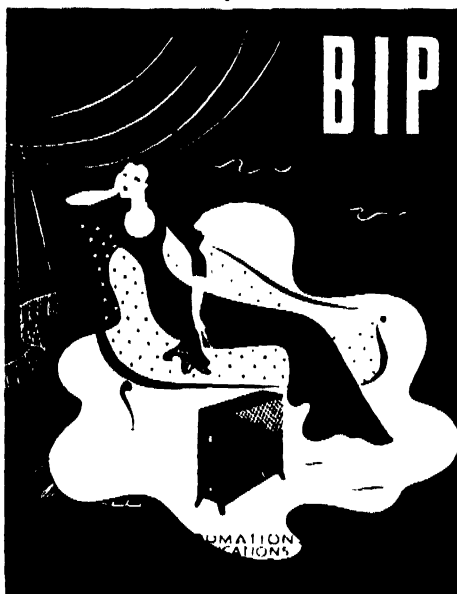
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WITH more difficult times, the Brochure has cleverly replaced the catalogue. Slight, less pretentious and less commercial, the advertising brochure is none the less efficient for making intelligent use of the freedom provided by a great variety of sizes and folds.



1. Catalogue cover for Weiss Chocolate Printer, Draeger.

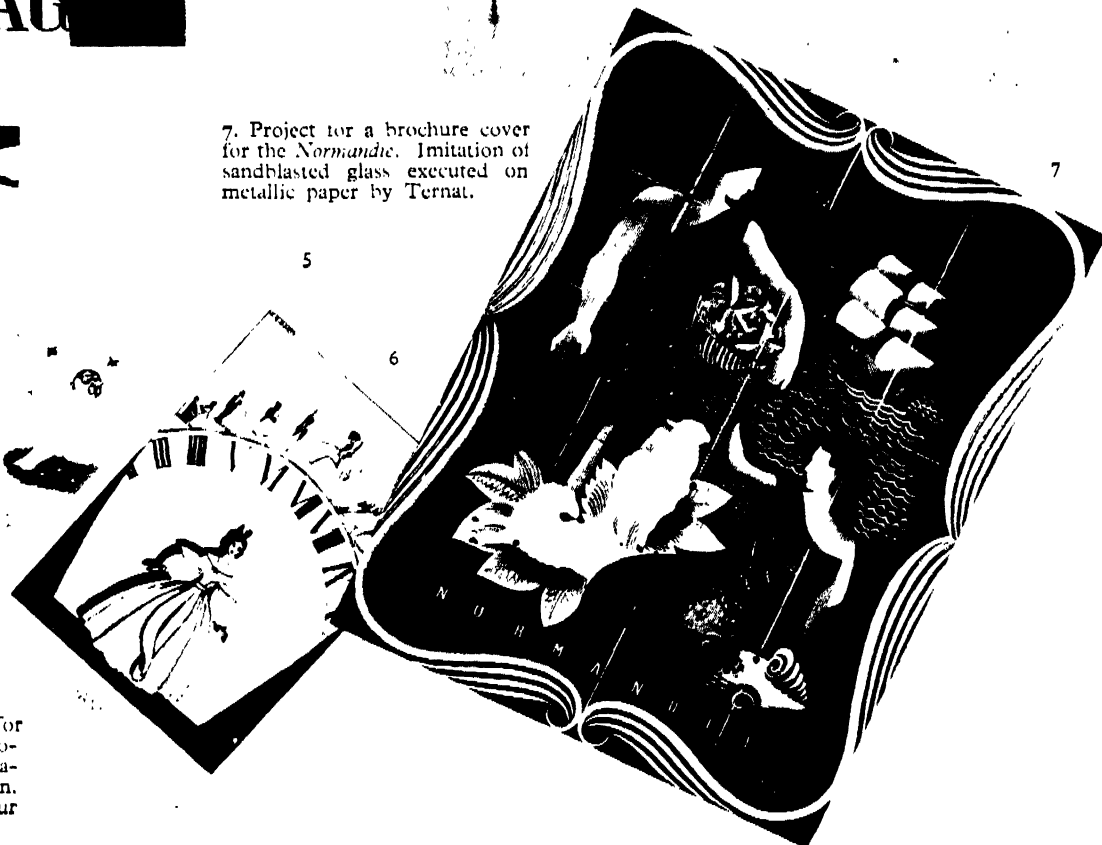


2. Cover by M. Bouchaud for a tourist brochure. Project by Tolmer.

3. "Into Space." Brochure-catalogue for Hotchkiss cars. Producer, Printel.



7. Project for a brochure cover for the Normandie. Imitation of sandblasted glass executed on metallic paper by Ternat.



4, 5, 6. "Eight songs for children." Brochure produced for Gobey Laboratories by Léon Ullmann. Covers and inside colour plates by Marty.



1. Les Grands Réseaux de Chemins de Fer Français. Printer: Draeger.

2. Poster by Vinci for Air-France. Producer: Alépée.

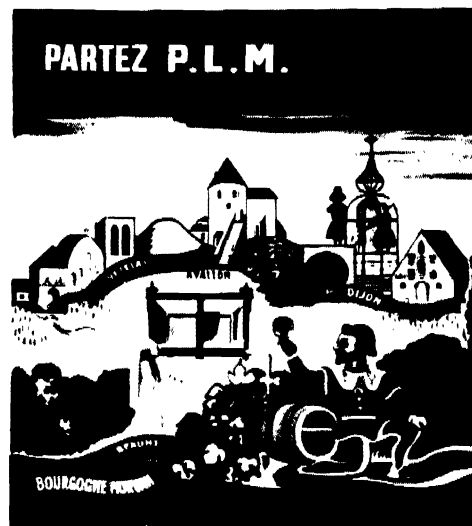
3. Poster for a tourist poster by Jean Picart

More than any other form of advertising, the Poster has undergone the influence of modern painting. Its well-defined source can easily be traced, in the now very fashionable large wall panels which are carried out by hand and often treated in a very pictorial way. Departing more and more from a purely illustrative scheme it would seem that now the poster emerges from the very rules supported by the painters of to-day.



1. Poster produced by the Grands Réseaux de Chemins de Fer Français. Design by Marton—Alliance Graphique production
Printer: L. Danel.

2. Mural panel for the Chemins de Fer du Réseau Paris — Lyon — Méditerranée. Design by Marton. Alliance Graphique production.



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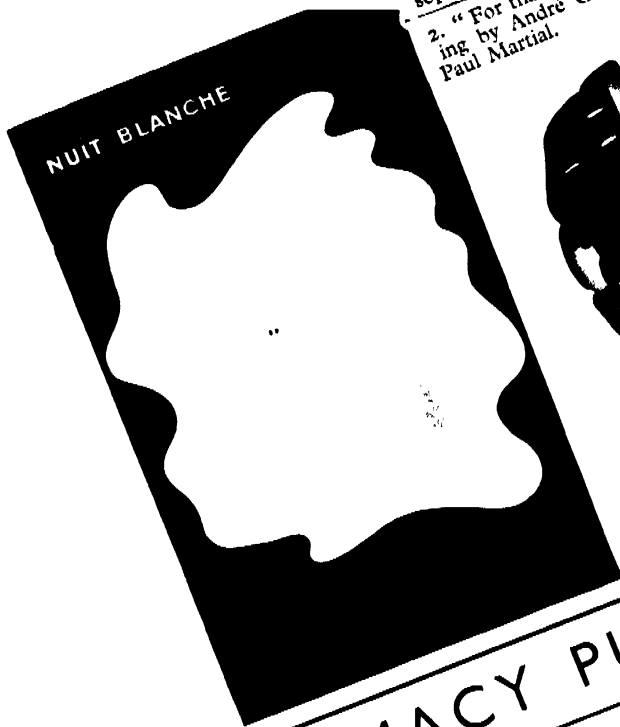
3. Small poster by R. Bret Koch for Air-France. Editions Océa.



4. Cinema poster by Paul Colin.



5. Project for a poster by A. Simon, "La Publicité."



1. "Nuit Blanche." Project for a soporific by R. Peynet.
2. "For that tired feeling." Drawing by André Giroux. Producer: Paul Martial.

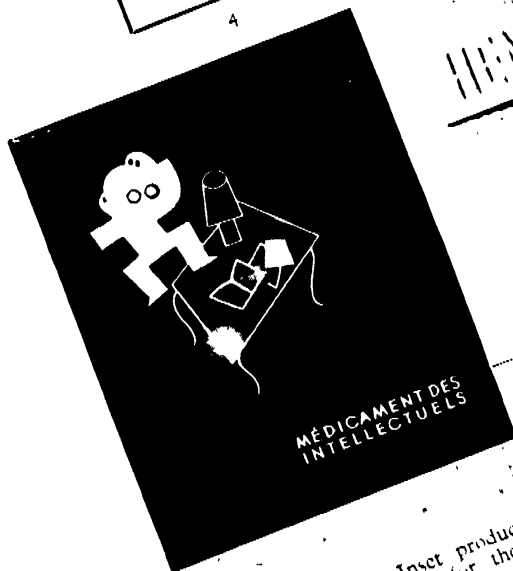


FREYSSINGE

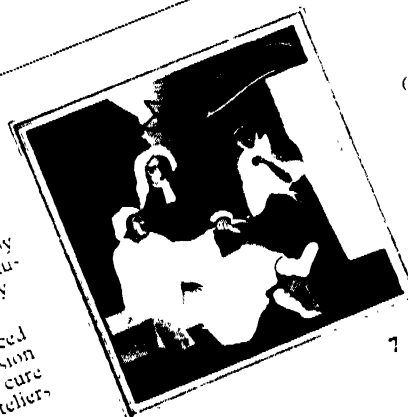
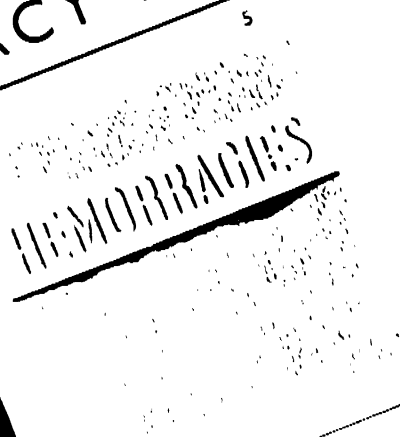
3. "For lung troubles." Project in two colours, brown and red, by Tolmer.



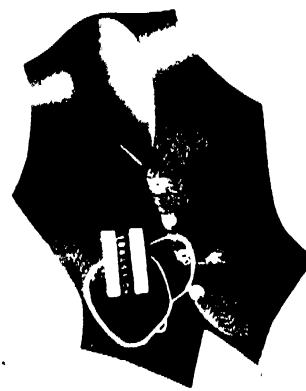
PHARMACY PUBLICITY

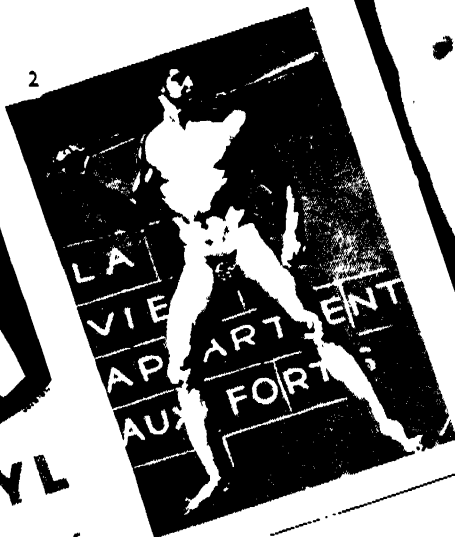


4. For the jaded. Inset produced by l'Office d'Édition d'Art for the Reaumur laboratories. Drawing by M. Bouchaud.
5. "Hémorrhage." Booklet produced by the Société Parisienne d'Expansion Chimique. Three products to cure hemorrhage. Producers: Atelier.



6. "For the liver." Inset for the M. & P. Ledent laboratories. Producer: Regnier.
7. "For Rheumatism." Project by Tolmer.





5. Folder for a soporific. Produced by Tolmer for the Société Générale d'Applications Thérapeutiques.

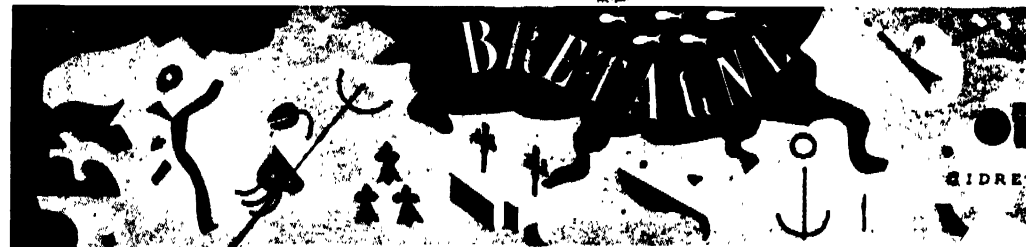
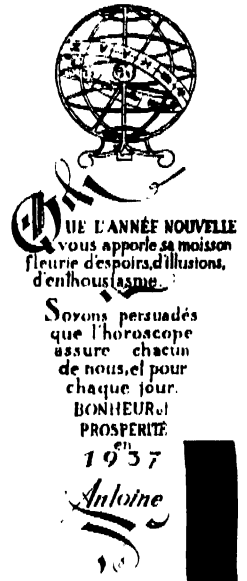
1. For liver troubles. Inset of the Lucardy laboratories. Drawing by Vasarely. Producer: La Technique publicitaire.
2. Project by Tolmer for a tonic.
3. Folder for "Gynoestyl," two colours, red and black. Project by Tolmer.
4. Projected inset for a tonic, by Feynet.



6. Inset for a laxative. After the picture by Gustave Droz. Carried out by Draeger for the Chantereau Laboratories.
7. For coughs. Folder of the Fougerat laboratories. Produced by Riss-Publicité.



Échantillons et littérature sur demande
LABORATOIRES FOUGERAT
44, Rue Chappe, 18 V.



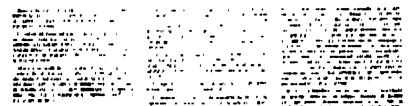
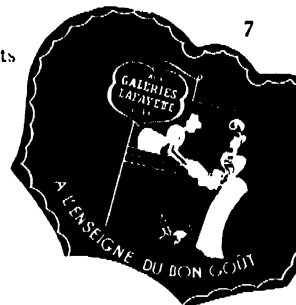
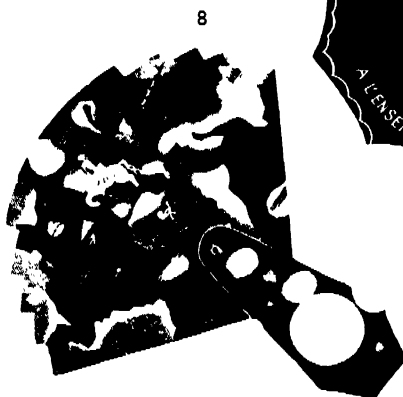
1. Inside pages of *Mieux Vivre*, monthly magazine conducted by "Formule Jacquemaire, No. 60." Produced by Publirex.
2. Folder executed by P. Herauld, on the occasion of the 1937 Exhibition for the "Vélin 782" of Muller, papermakers.

- 3, 5. New Year's greeting cards by Tolmer for Antoine beauty products.

4. Brittany, one of a series of the Provinces of France, created by M. Bouchaud for Hennessy's cognac. Two colours, black and blue. Produced by Tolmer.

6. Inside page of *Saga*, half-yearly magazine published by the Société Anonyme de Gérance et d'Armement. Photos, Zuber. Producer, Dorland.

- 7, 8. Fans by Jack Roberts for Aux Galeries Lafayette.





Depuis 1765 partout et toujours à travers le monde
HENNESSY
 le nom qui a fait le renom du cognac

1. Cover of Memorandum-Book for the big stores "Au Printemps," by Ternat. Printer, Draeger.
2. Catalogue cover for Aux Trois Quartiers, by Mariano Andreu.
3. Inset for Cognac Hennessy in the magazine *L'Illustration*. Drawing by R. Bret-Koch. Producer, Tolmer.



1. Map of the world air route of Air-France by Lucien Boucher. Producer, Perceval



2. Wine list of the restaurant "Aux relais de la Belle Aurore" by Guy Arnoux. Producer, Leon Ullmann.



GALERIES
LAFAYETTE

mardi 2 février

CHATS DENTELLES
FLEURS PARFUMS

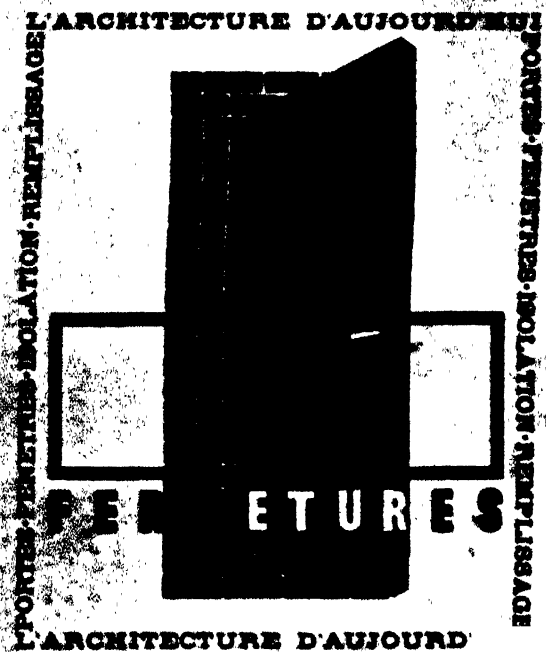
3. Catalogue of the big stores "Aux Galeries Lafayette" by Mariette Lydis.

4. Men's fashion plate produced by Printel.



1. Folder for collective hotel publicity by L. Ferrand. In two colours, red and black.

2. Advertisement for Kayser stockings. Drawing by R. de Laverrie. Publicité Dorland.



4. Covers for the magazine *Architectures* "L'Architecture d'aujourd'hui" by Nathan.

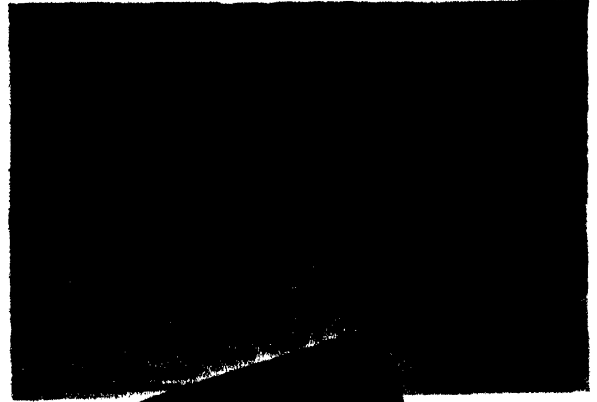
5. Magazine advertisement for Gibbs' shaving soap by A. Pourpru.

6. Magazine advertisement for the national lottery. Publicité Damour.





1. Projected poster for a White Sale by Jean Picart le Doux.



2. Catalogue of Henri Lefebvre, bookbinder. Cover in colour by Mariette Lydis. A publigraphe-Paris Production.



3, 4, 5. Folder "Lincoln Zephyr" produced by the Matford Co. Cover and inside plates in colours with gold. Printer: Draeger.



6. "White" catalogue of the big stores "Au Bon Marche".



7. Folder for X-ray reflect. Cover in and back, by M. Prister.



1, 2. Brochure list of Etablissements Nicolas. Title page and woodcut in colour by Galanis. Printer: Draeger.

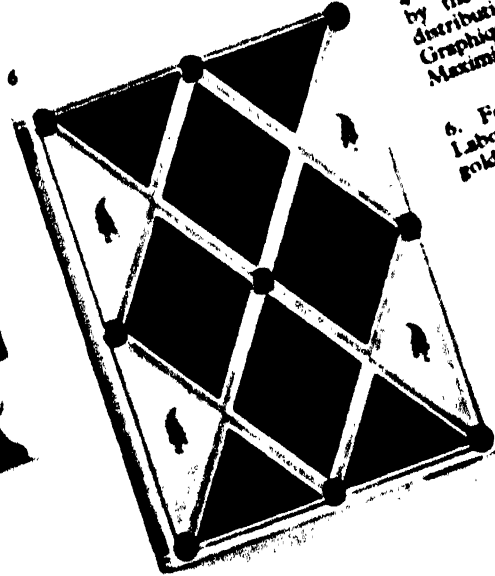
3. Catalogue for the Société "Air Liquide." Producer: Paul Martini.



L'AIR LIQUIDE



4 and 5. "Our receipts." Produced by the Compagnie Parisienne de distribution d'Electricité. Alliance Graphique production. Sketches by Maximilien Vox. Cover by Truy.



6. Formulary of the Nativelle Laboratory. Cover in two colours, gold and giffing. Printer: Draeger

Great Britain

Any review of the work of a country like England, covering the period of a year, could easily fill a volume. . . . In an Annual including the work of France, Germany and the U.S.A., as well as England, the space is naturally too restricted for anything like a comprehensive review of the whole field of publicity. . . . Frequently, in an endeavour to be as comprehensive as possible in a limited space, Annuals of this kind show, in my opinion, far too many examples. All the reproductions, therefore, tend to be too small and too crowded for the reader to study easily. Adequate comment on the significance of the work chosen becomes well-nigh impossible. . . . For these reasons, therefore, I have decided to choose a limited number of examples only—from the field of posters, press advertising and booklets—thus enabling me to display them more prominently and comment on them more fully than would otherwise be possible. . . . I must explain also that this selection makes no attempt to be a documentary cross-section of all the different styles and techniques used throughout the period of 1937-38—but is purely an appraisal from my point of view of what struck me as the most interesting and outstanding works. . . . As a practising designer and typographer myself, I am naturally as much interested in the technique of expression as in the idea to be expressed. In my belief the two are interdependent. This is advertising at its highest. Why stop short at the creativeness of an idea or content oneself with the creativeness of technique alone. The creativeness of the whole is what is important. . . . In making my selection of work, I have sought, therefore, to find examples of what appear to me to be creative entities, free from irrelevancies—clear, simple and precise statements in which the form and the idea intermingle.

ASHLEY HAVINDEN

Advertisement * Designer : H. Schlegel

Agent : John Tait & Partners Ltd.

Advertiser : Tinling

TINLING IS NOW SHOWING HIS SPRING COLLECTION



AT HIS NEW HOUSE 8 HANOVER ST • MAYFAIR 2201

Surprise

All four examples shown on this spread seem to me to be good instances of press advertisements which surprise the eye. They have only got to appear in the papers or magazines to be seen immediately by the most casual glancer. . . . The Tinling one by reason of its unusual texture—its sense of silken luxury allied to surrealist imagery—evokes a sensation of *avant-garde* creation in the dress world. A powerful yet subtle symbol well-contrived for its purpose. . . . The Elizabeth Arden advertisement appeared in colour in the smart magazines, catching one's interest by the novel idea of having the figure in the picture write the headline. A few elements only, brilliantly arranged typographically, giving scale to the graceful sketch by Francis Marshall. . . . The Worth magazine-page creates a sense of importance and elegance owing to a minimum of material being extravagantly housed in an elaborate framework—so contrived as to give a feeling of modernity while still maintaining the richness of traditional ornament. A striking example of an advertisement depending entirely on the skill of a craftsman in decoration for its effect. . . . The Beer press advertisement depends for its effect on a space unusually deep for its width. The rhyme sheet form exploits this to advantage. Luckily, the key word "Beer" is able to achieve scale because of its shortness. The rugged simplicity of the technique is in keeping with the rugged simplicity of Beer. The rollicking rhymes suggest the conviviality of the Inn.

Close harmony

There is no need for the new spring collection
you are so often asked. When from the day
the flower garden the butterflies come
and insects, butterflies and birds, the
colours and they will be beautiful all
yearlong. The delicate green of new leaves,
of bright new grass, blue grass, white lily
and beautiful flowers. The new dress is
during the collection and new dress will
show in play in the house and outdoors
to keep the memory of you fresh and white.
With this you are ready for the new
fashionable style which brings, perhaps,
to without these new beauty and this is the



Elizabeth Arden

... ..

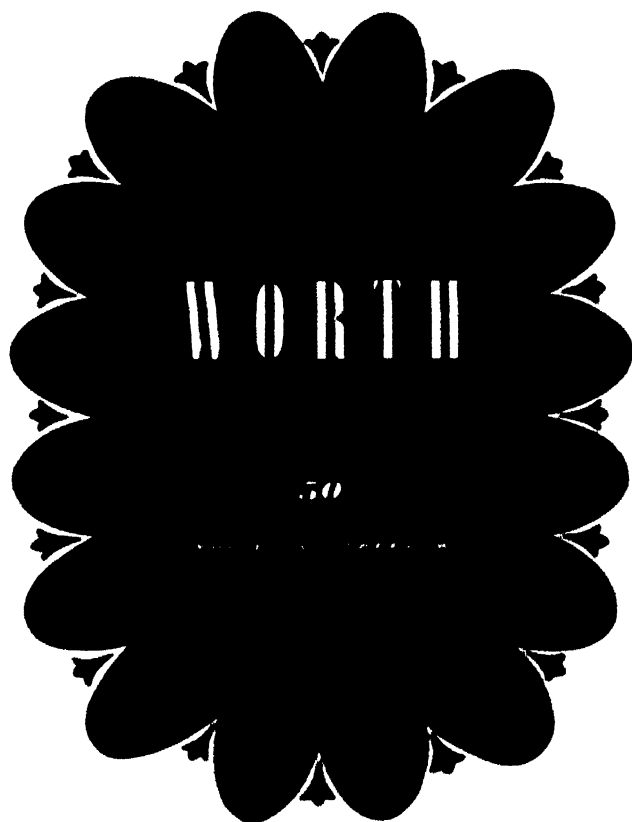
BEER IS BEST



Now understand the birds in cages
And climb the roads above us
And look at things through telescopes
And all the new girls love us

With their fingers on their lips
Through roughest seas they cheer
And when they terminate their trips
They always

**STICK TO
BEER**





IN LONG CHAINS ORDINARY PETROL MOLECULES burn too quickly

Why Shell has been RE-FORMED

In the old days the thing was to get a petrol which would burn or explode as quickly as possible. This was all right until engineers found that the way to get more power from a given engine was to increase

its compression ratio. They then found that this increased cylinder pressure caused ordinary petrol to explode too quickly. This detonation or pinking resulted in loss of power and an over-heated engine



The problem, then, was to produce a petrol which had a rate of burning suited to the modern engine. SHELL has solved the problem by changing its molecular structure. This is done by a process called re-forming. Re-forming takes the atoms of carbon and hydrogen which are present in all motor spirit, and puts them together in compact groupings instead of in long chains as they are in ordinary petrol. ★ In this condensed formation they combine regularly and evenly instead of spasmodically with the oxygen supplied by the air from the carburettor, thus combustion is controlled and pinking prevented. ★ In this way SHELL offers you the advantages of a pure petrol in a form suited to the modern engine.

YOU CAN BE SURE of SHELL

SHELL re-forms THE MOLECULES INTO COMPACT GROUPS



Send him a GREETINGS TELEGRAM

Remember for older cards to all of those to whom you desire to follow up on a gift designed and arranged for. Enclosed is a golden envelope for congratulations, good wishes, or good news of any description and Greetings Telegrams. Every Telegram is a Telegram Office. Just ask for "Telegram".

Advertisement • Layout S. A. Knight

Drawing Rin

Agent Alfred Pemberton Ltd. Advertiser G.P.O.



may.

So here up about it

You'll feel *fresher* when
you've had a Guinness

Advertisement • Drawing Ren Whistler

Agent S. H. Benson Ltd.

Advertiser Arthur Guinness, Son & Co. Ltd.

Fantasy

The three advertisements shown here seem to me remarkable as demonstrating the growing use of fantasy as a means of stimulating an emotional intensity round an otherwise possibly humdrum subject. For many of us, our interest is only aroused when our emotions are engaged. . . . The technical complexity of Shell Petrol components set out in a scientific textbook manner would not stand a chance of being read — let alone understood by the public. Zero's fanciful diagram fascinates us and illuminates the point of the product without taking a heavy toll of our mental powers. . . . The G.P.O. advertisement uses a completely different form of fantasy. Here we have the wish-fulfilment dream, dear to the heart of every gardener. It is clever layout to make the proportions of the illustration to the total space as enormous as the mammoth marrow is to the rest of the vegetables. . . . The "Daisy, Daisy" fantasy takes everyone over thirty back to the romantic past. The sophisticated satire of drawing and parody on the song are an example of technical virtuosity which is very entertaining. A pastiche of creative ingenuity, it succeeds in beguiling our minds with what is really a very homely product—a glass of stout.



* Designer: Eekersley Lombers. Advertiser: London Passenger Transport Board. Printer: Waterlow & Sons

Originality

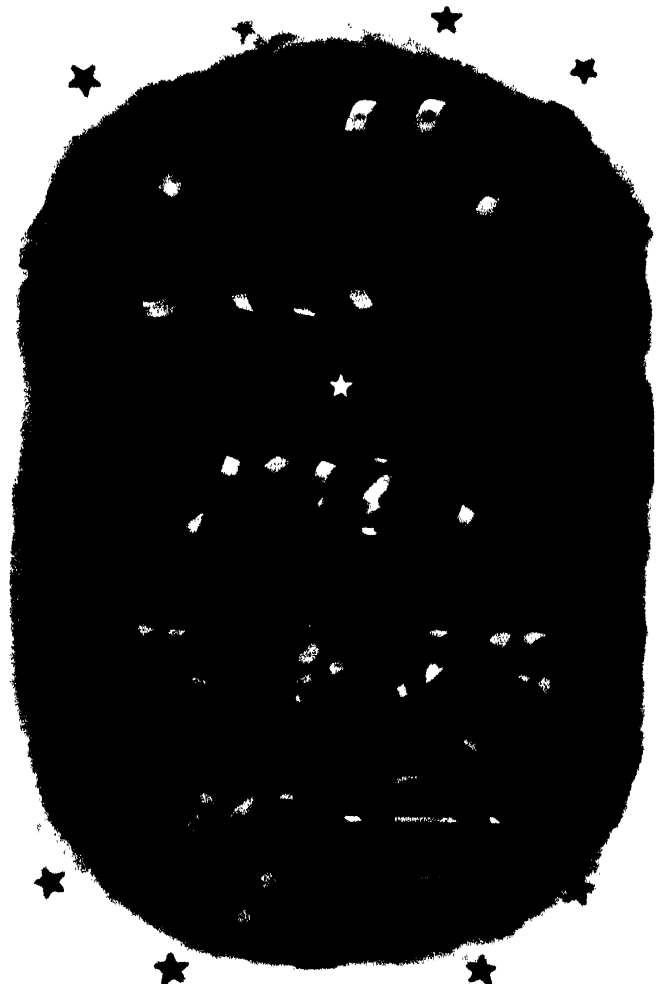
The posters shown here all have an original approach to their subject. . . . The Underground Christmas poster above is particularly successful in concentrating on the Christmas theme. The triptych form is admirable. It allows the bracketing of the more complex word elements with large and simple figures—so that there is no danger of the message escaping its context. The air-brush treatment of the children evokes a feeling of tenderness and keeps the figures bold without being clumsy. . . . The Shell and Ballet posters are unusual because of the way the words of the message form the basis of the design. A ribbon motif is common to both, yet each has an entirely different optical effect. The Shell poster uses the ribbon to bind the words to a new container (the object of the message) and, at the same time, creates in terms of a typographical equivalent, a feeling of fluidity. The shape, configuration and colour scheme of the ribbon give a feeling of power and strength The ribbon letters in the “Ballet” design, on the other hand, have the effect of delicacy and charm. The curious way in which they float in space is an admirable typographical equivalent for dancing figures and flowing draperies. . . . The Orient Line poster is original because of its unusual use of new material. So many cruise posters have used conventional shipboard scenes, that they have made this approach too hackneyed to catch the attention. The work of surrealist painters has shown us how surprising the effect is when elements dissociated in life are related in a single composition. Beck helps us feel the discovery of a rare shell, by making the hand holding it an optical discovery itself. This wooden jointed hand is what first attracts our attention. Its association with the shell, and the colour background which suggests the horizon of a tropical sea—completes the picture of glamorous adventure in contrast to humdrum life.



orient line cruises



ORCADES AND ORION ★ FIRST CLASS ONLY
ORFORD ★ TWO CLASSES (FIRST AND TOURIST)





Advertisement * Layout: Ashley. Drawing: M. Burniston
Agent: W. S. Crawford Ltd. Advertiser: Wolsey Ltd.



Advertisement * Agent: C. W.
Advertiser: Nestlé's Milk Products Ltd.

Realism

We see so much realism in advertising defeating its own ends—like pretty girls' heads over-idealized so that they lack the conviction of real life—that I have chosen, by contrast, three advertisements which demonstrate the value of simple realism when handled in a straightforward manner. . . . Each of these advertisements provides a good example of what I stated in my introduction, viz., that idea and technique are interdependent. Each could have been presented in an absolutely banal treatment, which would have ruined their effectiveness. . . . Substitute a photograph less brilliant than the Nestlé one, eliminate the clever cutting-in of the headline, and remove the balloon device for setting out the spoken copy, and the result would not attract a moment's attention. . . . In the Wolsey sock advertisement, the fading out of the shoes to throw the socks into prominence is a good visual trick, which dominates the presentation. The dynamic layout of headlines, text and bracket creates an excitement for the eye which rivets attention on an advertisement, the subject of which is in itself unexciting. . . . In the British Industrial Plastics advertisement the layout technique has extracted

**LEPISMA
SACCHARINA
(THE GLUE GLUTTON)**

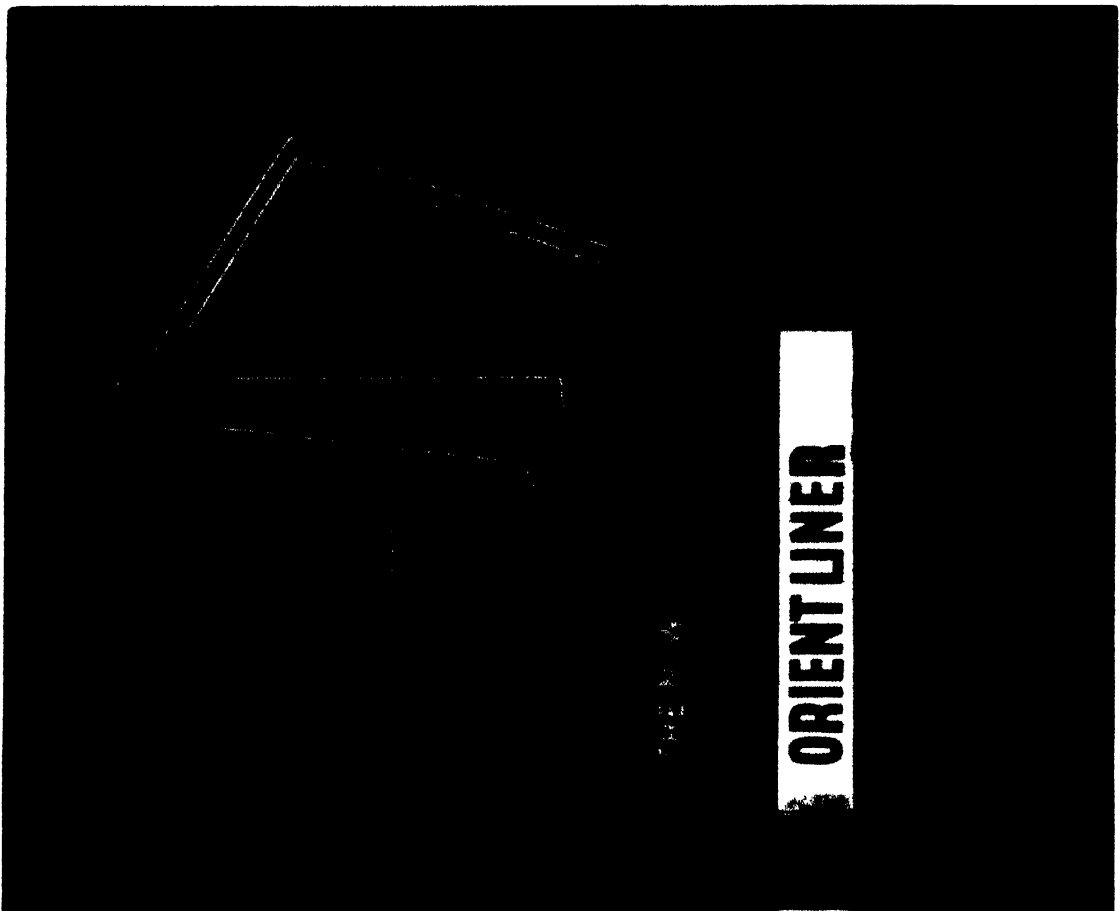
It takes all sorts of weird tastes to make a world, and you will not be surprised to learn that there are insects and parasites which feed upon glue much as you and I might feed upon strawberries or apples. If the insects were content merely to remain looking upon the glue, it wouldn't matter very much, but they feed on it—and plywood manufacturers don't like it because things become awkward. . . . For a long time Lepisma Saccharina and her offspring had it pretty much their own way. Then B.I.P. made a glue which cures and penetrates like the poison. For adhesive power it is equal to the best. It resists weathering and even boiling. . . . One trade after another is discovering how useful Plastic materials can be, through the help and advice of British Industrial Plastics Ltd.—which are at your service, too.

British Industrial Plastics

BRITISH INDUSTRIAL PLASTICS LIMITED IDEAL HOUSE ARGYLE STREET LONDON W1

Advertisement * Designer : E. F. Ballard Agent : Cecil D. Nisley Advertising Ltd
Advertiser : British Industrial Plastics Ltd

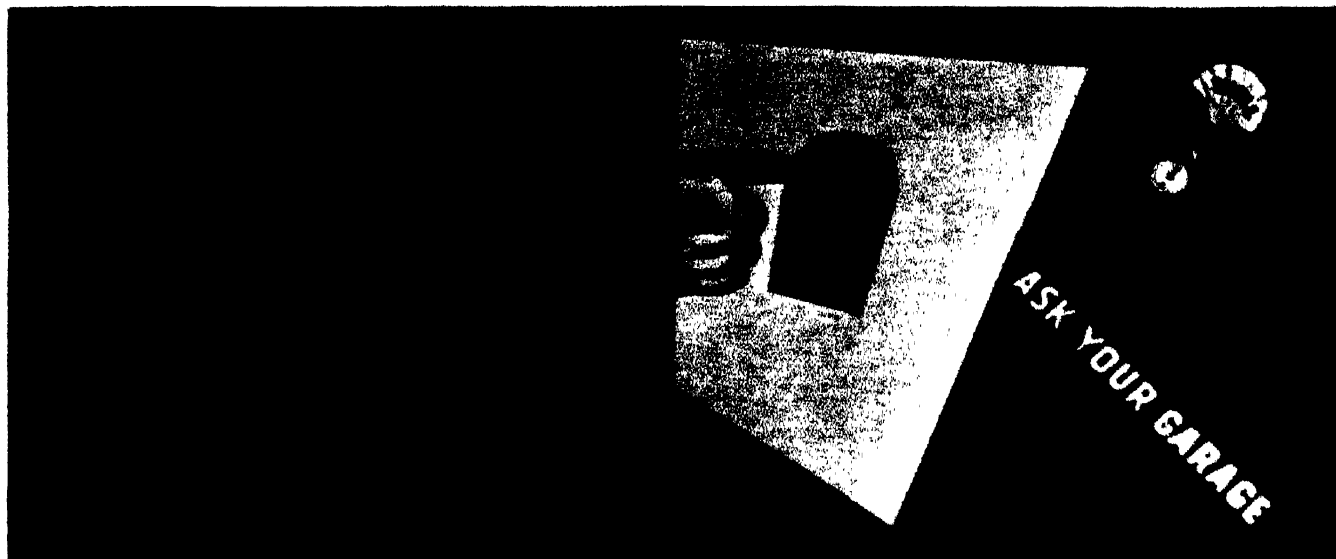
the last ounce of drama out of the unusual subject. The strong arrow shape carrying the name of the parasite acts like a pointing finger of condemnation, while the fluid shape in which the copy is set, suggests the inroads into the wood made by the beetle. Truly a brilliant use of dynamic realism.



Brochure cover • Designer : E. McKnight Kauffer
Advertiser : Orient Line. Printer : Baynard Press



Inset • Designer : Barnett Freedman. Printer : Baynard Press



Tube card * Designer : Tom Gentleman. Agent : Regent Advertising Service Ltd.
Advertiser : Shell-Mex & B.P. Ltd. Printer : J. Womersley & Son Ltd.

Structural Unity

The Shell Tube card, and the two pamphlet covers shown in colour, all exhibit the value of structural unity if a number of complex elements are to be made into a strong design. . . . The dissociated elements in the Shell card relate themselves together spacially by means of the complementary angles of lettering and pictures, the whole design being stabilised by the hand placed horizontally across the vertical left-hand edge of the light shape. This edge dividing the design exactly in the middle, helps also to relate the whole to the rectangle in which it is housed. . . . The Baynard Press cover derives its strength from the tension set up between the horizontal placing of the parts, and the vertical direction of the uprights of the scrolls and the down-strokes of the letters. The structural unity of the design is further assisted by the echoing of the colours and textures. . . . In the Orcades cover, although there seem to be many more elements than in the previous one, the subtle interpenetration of these elements links them together into a strong simple design. The tension here is between the foreground and the background. The lettering and the lyre form themselves into a cohesive whole against an infinity of space.



Poster • Designer: E. McKnight Kauffer. Agent: Regent Advertising Service Ltd. Advertiser: Shell-Mex & B.P. Ltd.

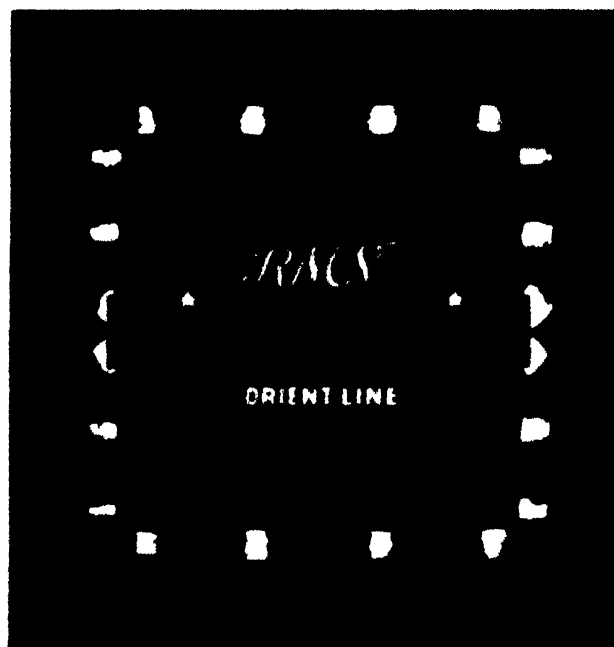
Scale

One of the first principles of good poster and booklet cover design is that they should attract the eye. To do this properly a work must have scale. . . . All four designs in this spread are witness to this assertion. . . . Scale is not to be confused with size alone, for a small work can have scale as well as a big one. Scale is, in fact, entirely a matter of proportion within the design, setting up a contrast between the sizes of the various elements. . . . The Shell poster creates its effect by the contrast in size between the compact realism of the aeroplane photograph, and the large flat shapes creating the sense of an enormous three-dimensional special field surrounding it. . . . In the "Friends Overseas" booklet cover, Bawden uses a second colour in a bold structural way to make a contrast in scale to the smaller more detailed elaborations of the pen-drawn elements, and, at the same time, to knit them together into a simple arresting silhouette. . . . The sense of scale in the Anchor booklet is partly contrived by the inclusion of a design too large within a space too small. The cutting off of the repetitive design suggests that there is more of it than meets the eye. . . . Curiously enough, in the case of the Orion design, a sense of scale is here contrived by the exactly opposite means—that is the inclusion of a design too small in a space too large !

Brochure cover
 • Designer: Edward Borden
 : Stuart Advertising Agency Ltd.
 Advertiser: Fortnum & Mason Ltd.
 Printer: Hudson & Kearns Ltd.



Brochure cover • Designer: Walsh
 Advertiser: Orient Line. Printer: Raymond Press



Brochure cover • Designer: E. McKnight Kauffer
 Advertiser: Orient Line. Printer: Raymond Press



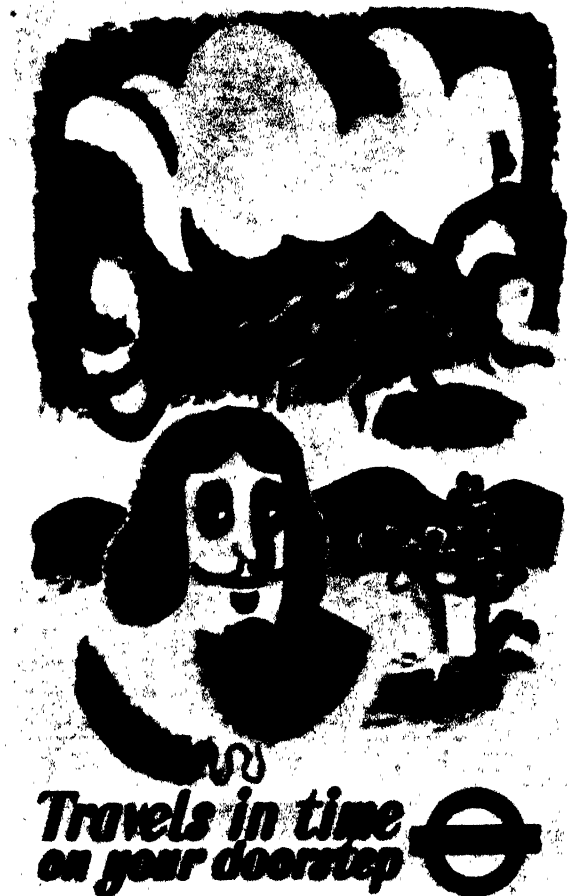
Brochure cover • Designer: Robert Harting. Drawing: Rita
Agent: Everett Jones & Dehamers Ltd. Advertiser: Lilly &
Printer: Adams Bros. & Shadlow Ltd.



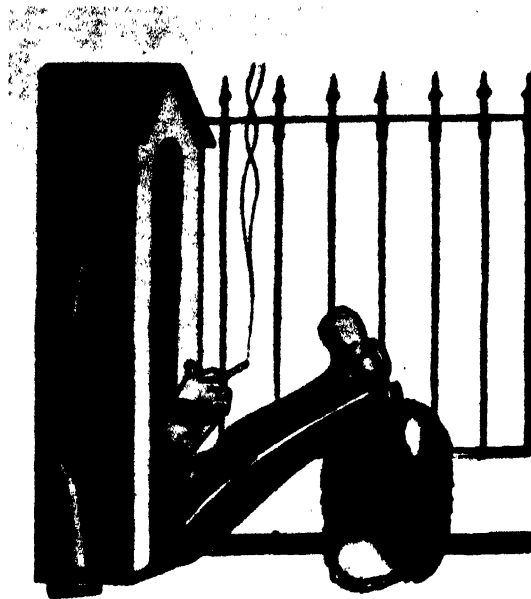
Invitation card • Designer: Hans Ambesser
Agent: Stuart Advertising Agency Ltd. Advertiser: Furman & Mason Ltd
Printer: Chas. F. Ince & Sons

Humanism

These five examples taken from the different fields of the invitation card, the booklet and the poster all show the marked tendency today toward the use of a broad rough treatment. This is because the commercial statement in these media, to be effective must be a generalisation. It follows, therefore, that a detailed "niggly" technique would be out of place in a form designed to impress the eye quickly. And, as a generalisation never has the individuality of an exact statement, the humanism of the artist's hand in executing the design creates this individuality. . . . The demands of commerce today are not so much for new ideas as for the old ideas expressed in a new way. The designer is therefore continually treading over the same piece of ground. There is nothing new in women wanting smart clothes, in people needing protection from rain, in being asked to parties or exhibitions or in visiting museums. How these old ideas can be presented in a fresh way is the designer's chief problem. . . . See how Topolski not only evokes the sensation of mankind battling with the elements, but conveys it in a very special and individual manner. . . . In "Fashions Afoot" the problem of suggesting smart women in general, is admirably solved in Rix's broad simplified sketch. It is the dash and grace of the technique, not the subject matter, that gives this magazine cover its character. . . . Again, it is the technique used to convey the simple idea of a glass of wine associated with draperies, that makes this invitation to an exhibition of Old Bleach fabrics new and significant. . . . The ordinari-ness of the wording on the Fortnum and Mason invitation is made optically fascinating by the stylised cockerel's head, symbolising wittily the firm's pride of achievement. The engaging personality of the invitation card suggests a similar quality in the show itself. . . . In the "Travels in Time" poster, the free ingenious treatment of form and colour makes it possible to combine happily in a small space such vast conceptions as time, space and history, in a way which would be impossible with a more detailed technique.



Poster • Designer: C. & B. Ellis. Advertiser: London Passenger Transport Board. Printer: Curwen Press



**Tell the Sergeant-Major
that I'll be there in 15 minutes.
Explain that I'm just enjoying
a CHURCHMAN'S No.1**

Churchman's No. 1 Cigarettes 10 for 7d. 20 for 1/2

Advertisement * Agent : F. C. Pritchard, Wood & Partners Ltd.
Advertiser : W. A. & A. C. Churchman

DO YOU FISH WITH A TUBE?



If you're a fisherman you've seen or felt the curious cellular steel fishing rods. We make them. You may not be so anxious with the fly but the point is that if you can draw a steel tube to the fine limits needed for a fly rod there is very little we can't do in a steel tube. Hundreds of things you handle every day are made from steel tubes—in your business there may be something you make, something you use that would be better if made from steel tubes. Ask Accles & Pollock about it.

ACCLES & POLLOCK
Makers and manipulators of weldless steel

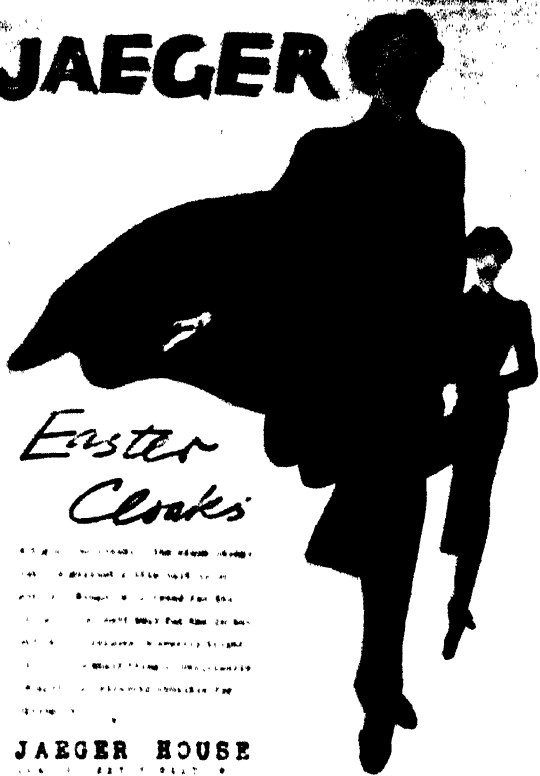
Advertisement * Designer : E. F. Ballard

Agent : Cecil D. Notley Advertising Ltd. **Advertiser :** Accles & Pollock Ltd.

Exaggeration

I have chosen the four advertisements shown here as good examples of exaggeration, dramatically used to create an unusual and striking effect. . . . In the Churchman advertisement the idea itself is an amusing over-statement—its very impossibility as a happening in life, like a good farce, holds our attention and makes us laugh. Having won the reader's interest the implication that Churchman's are good cigarettes is absorbed unconsciously. The proportions of the advertisement are good. The simple cut-out half-tone reminiscent of a magazine illustration first attracts our attention—creating the right mood before reading the text below—wherein, of course, lies the real message. . . . The Accles and Pollock advertisement demonstrates visual exaggeration whereby the actual product is shown in over-life size which enlarges its significance just as

JAEGER



*Easter
Cloaks*

It is the most beautiful, the most elegant,
the most practical of all the new fashions
for Easter. It is the most perfect for the
woman who wants to be both chic and
comfortable. It is the most perfect for the
woman who wants to be both chic and
comfortable. It is the most perfect for the
woman who wants to be both chic and
comfortable.

JAEGER HOUSE

100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

I can tell Grey

IN THE DARK!



Legend, the legend, the extraordinary, legend - Grey. Grey is
a story to tell in the Grey and very good legend.

THE GREYS CIGARETTES
Ten for sixpence

Advertisement * Layout - Terence Prentis - Drawing - Francis Marshall
Agent - Goldman, Prentis & Varley Ltd
Advertiser - The Jaeger Co. Ltd

Advertisement * Artist - Frank Lloyd
Agent - London Press Exchange Ltd
Advertiser - The United Kingdom Tobacco Co. Ltd

the microscope does in comparison to an ordinary camera. The dramatic effect is obtained by showing both the enlarged and the normal proportion in one advertisement. . . . In the Jaeger advertisement the exaggeration used is of a different order altogether - more subtle because the effect is made up of a combination of little exaggerations. This is because it is necessary in fashion advertising today to bring out, not only the style points of the garments, but to throw glamour round the wearer. In such a way a sense of chic is evoked which not only qualifies the garment, but creates that prestige round the name so necessary to a fashion firm. The sketch implies chic by making the head smaller than in real life, thus giving height and slimness. The exaggerated sweep of the cape accentuates the narrow waist of the wearer. The simplicity of the technique gives strength and character. In the Greys advertisement, literary and visual exaggeration combine happily together. This is the cartoon method, which presents its over-statement more satirically than the bluff obviousness of the Churchman method. The technique of the drawing, taken from a magazine context, helps to intensify its entertainment value.



THE HIGHWAY CODE

AN EXHIBITION
by THE MINISTRY OF TRANSPORT

15 NOV. to 10 DEC. TICKET HALL
CHARING CROSS UNDERGROUND

Poster • Designer: H. Schleger
Advertiser: London Passenger Transport Board
Printer: Waterlow & Sons



Lilley & Skinner

OPPOSITE BOND ST STATION
SEPARATE DEPARTMENT FOR MEN

Poster • Designer: Reynaldo Luza
Advertiser: Lilley & Skinner Ltd.
Printer: Peel Ashdown & Hart Ltd.

Clarity

As types of clear expression in a poster I have chosen here two extremes. . . . The "Highway Code" is a brilliant example of very difficult material admirably co-ordinated. The designer clarifies by simple visual analysis an abstract notion of behaviour. It is unfortunate that it cannot be seen here in colour, because the colour plays a part in linking the phrase "Highway Code" with the picture. This picture is "surrealist" in that the imposition of eyes and cars for heads underlines the necessity of super-awareness on the part of pedestrians in traffic. Also, such an unusual visual idea imports an interest and curiosity-appeal into a subject which would otherwise make dull poster material. . . . The Lilley & Skinner design is of a totally different order. Here we have objective in place of subjective clarity. The actual shoe is shown like a precious jewel on the pedestal of an elegant hand and arm. Again the design loses by not being shown here in colour. The delicate drawing, and the pink of the shoe against the star-spangled blue splodge, state the case for feminine luxury with absolute clarity.

BELGIUM

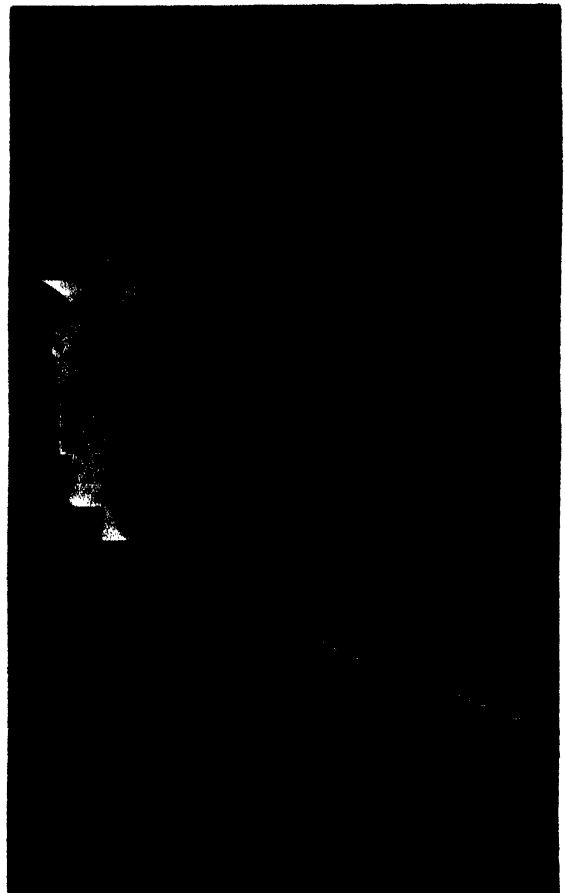
Section contributed by
E. V. QUESTIER

Owing to bi-lingualism in Belgium, posters to have the widest possible appeal must needs be very sparing in the use of letterpress. It is the artist who has to "tell the whole tale" and letterpress can only indicate the name of the product and little else. There is a definite trend towards a simplified, straightforward symbolism—a happy face for a smoke, a pair of charming Watteau-esque figures for a sweet . . . and for many products or services, the more esoteric, yet effective symbolism of which Marfurt remains the unquestioned master.

Unusual, but visually effective.

Industries Fairs, here, as elsewhere, like symbols.

A simple but strong reminder.

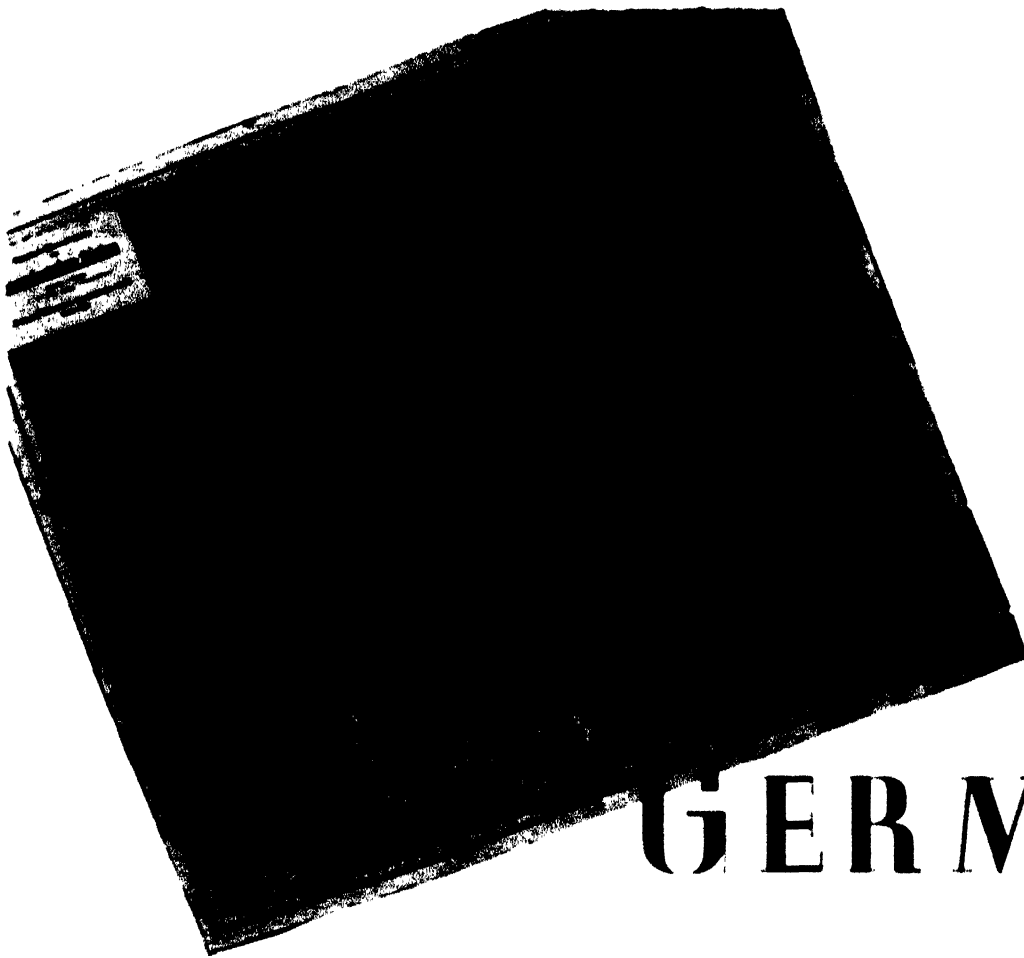




WATSON

BELGIUM

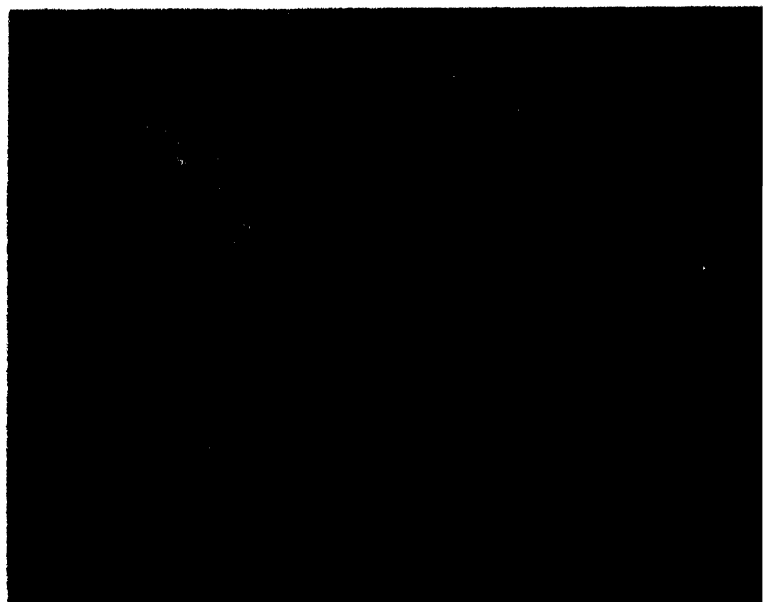
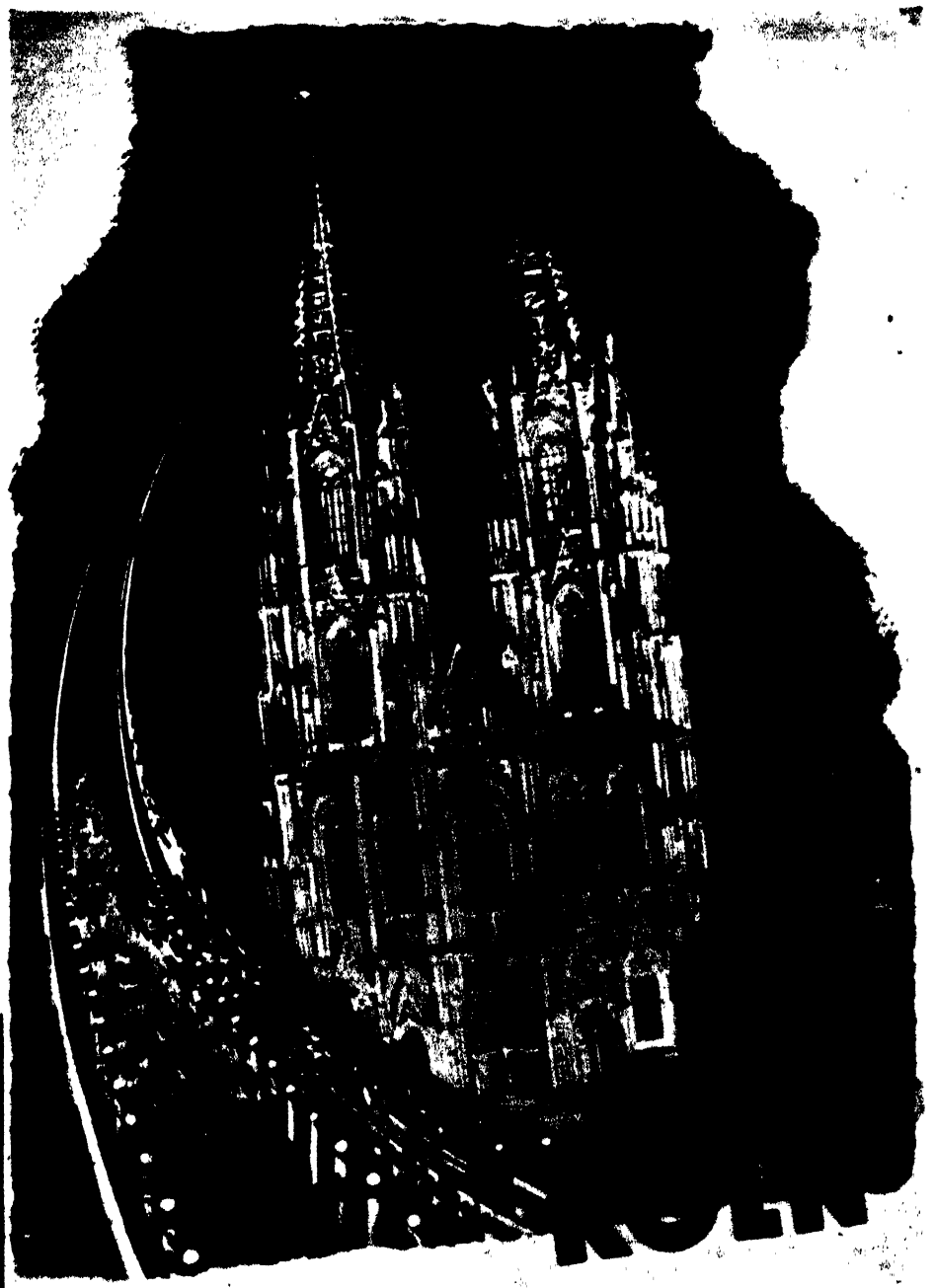
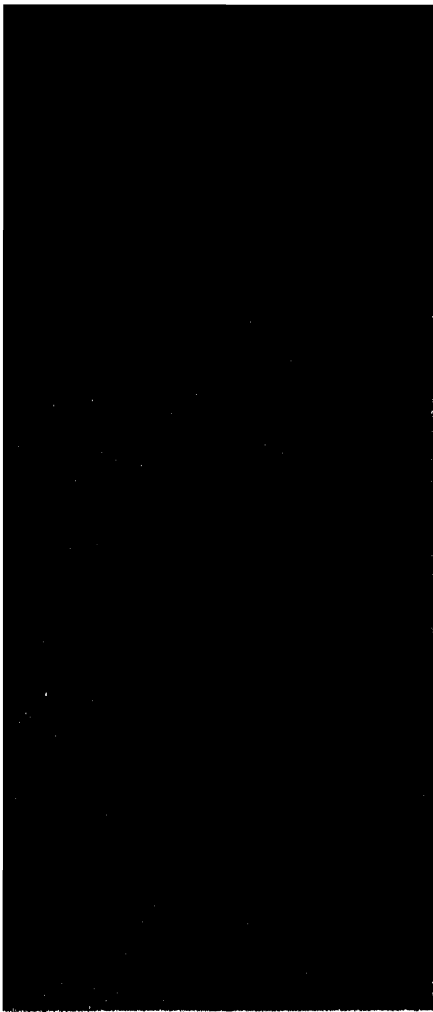
Watsons modernized — and made useful for business.



GERMANY

German Advertising is shaped by two factors. Firstly—it must be a mirror of German commerce. Now, there is no secret about this country's heroic struggle for raw materials and, in consequence, self-sufficiency. That means, many goods which other countries have in abundance, are scarce in Germany. Certain manufacturers merely have to satisfy the demands of the German market within the limits of their supply of raw materials. These have substituted other means of distribution for advertising. There remains necessarily a restricted group of goods which can prominently be advertised, such as fashion and general household goods, cosmetics, cigarettes, motorcars, and, above all, Germany's most outstanding possession, her own beauty and hospitality. If this already sets German Advertising apart from that of other countries, transforming a free and lavish competition into a direction of consumption, the official German Advertising Regulations, secondly, have raised the moral standard of advertising above the average. "Knocking at" competitors, even if only by implied comparison, is not allowed, nor is there a race of screaming, meaningless superlatives. If you claim your product to be the best, you have got to prove it, which is impossible. So, hackneyed clichés are to be found nowhere in German Advertising. Artists and copywriters must dig themselves deeper into the inherent and intrinsic values of the goods they display and must discover what characteristics distinguish them from similar ones. This is why German Advertising is dignified, decent and, above all, true. It may miss the thrill of big stunts and scoops, but it creates confidence. The examples shown on the following pages are not chosen on their artistic merit alone, be it layout, design or copy; they are picked out as being the most typical of German Advertising of to-day.

L. FRITZ GRUBER



TRAVEL POSTERS



STYRIA
AUSTRIA

Left: Designer,



AUSTRIA

A SUNNY HOLIDAY
on the German Coast

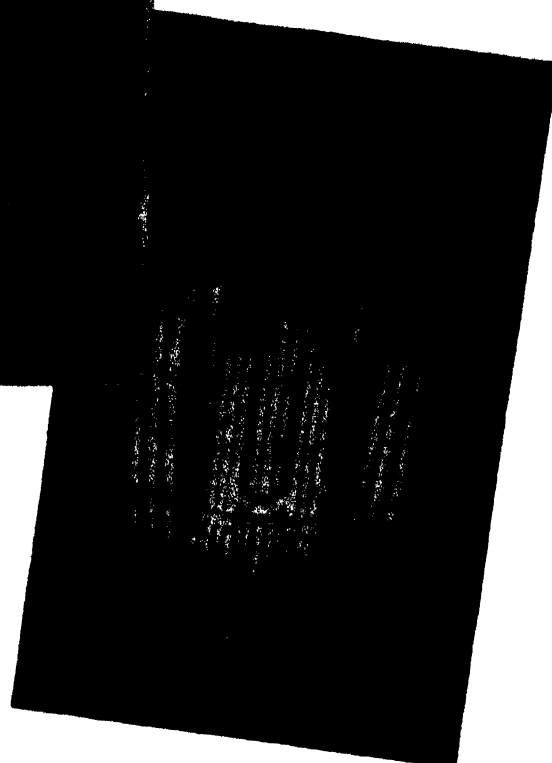
Below: Designer,
Jupp Wiertz



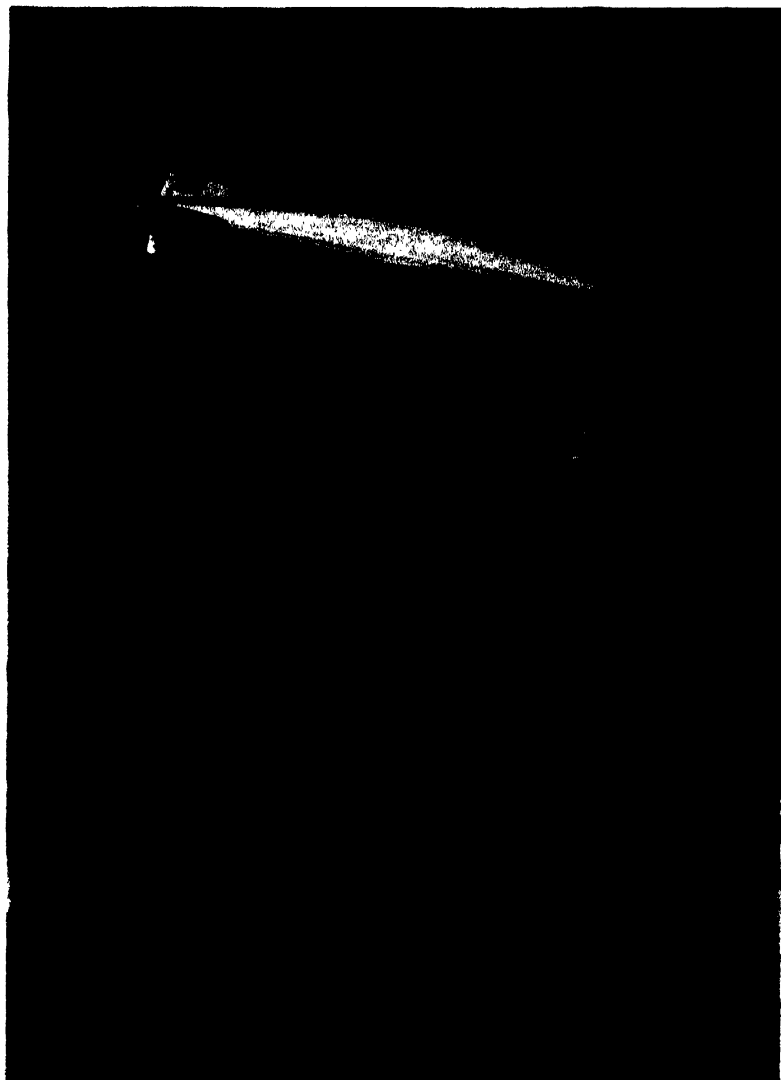
Below: Designer,
L. Heinemann.



Above: Designer,
von Aster-Heuckelau.



AIR TRAVEL



Designer :
Jupp Wiertz.

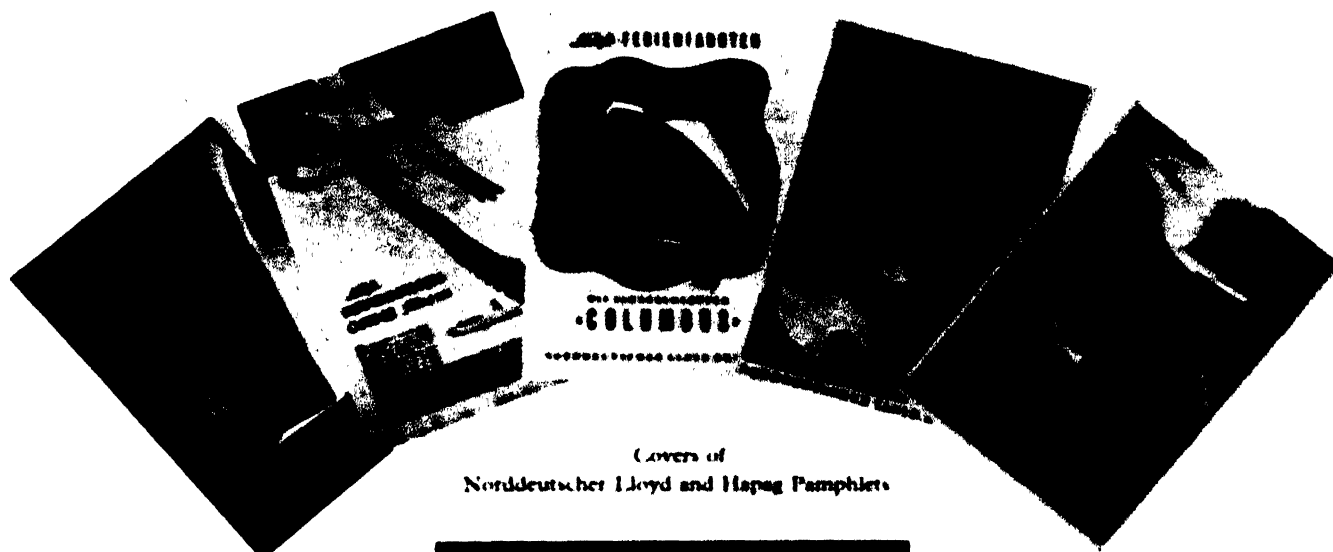
Designer : König.

Designer : Ullmann.





190th Anniversary Booklet
Designer: Hanns Schneider.



Covers of
Norddeutscher Lloyd and Hapag Pamphlets



Sea-Travel Poster.
Designer: Prof. O. Anton

GERMAN STATE RAILWAYS



Pamphlet Cover.
Designer : Brauns.

Designer: Kunze.



Designer : Neuner.

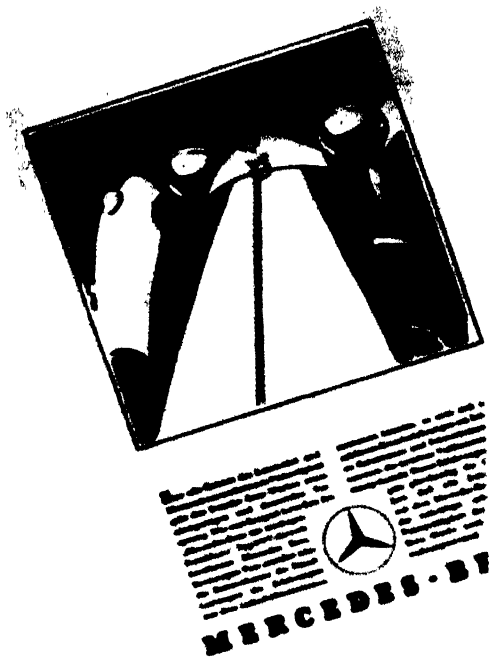


Showcard.
Designer : Toni Zepf



Die neuen Streckenführer der Reichsbahn
zu haben, hat den Führer mitgebracht. 20.11.

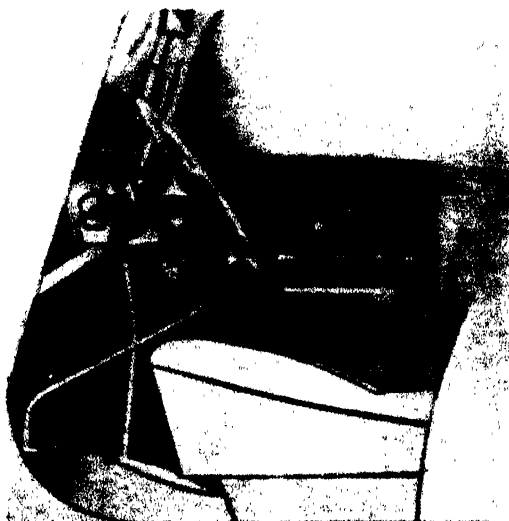
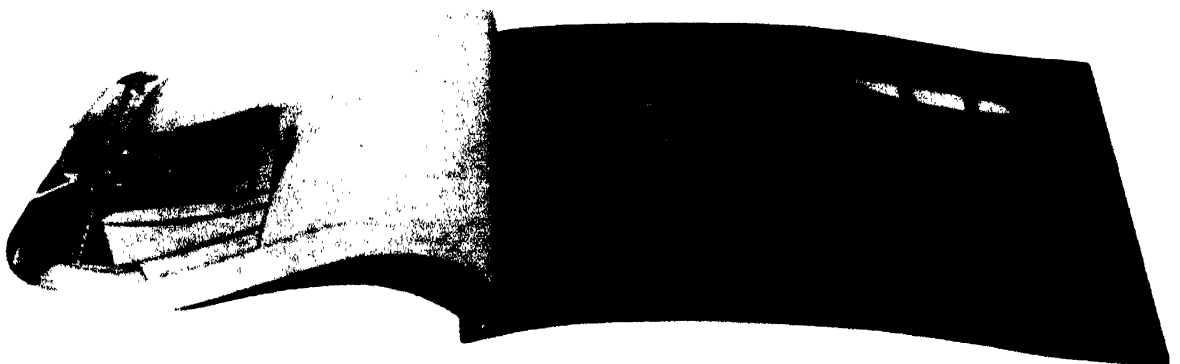
MOTOR CAR ADVERTISING



Advertisement for a car.
by Gesellschaft für



Left Advertisement for a Motor
Bike Issued by Auto-
Adler Advertisement
DESI Returns



DESIGN: Bernd Reuters. (for)

Detail of left-hand page of booklet
also
DESIGN:

*Sich
selbst
überzeugen:*

A simple line drawing of a cup and saucer, rendered in white lines on a black background. The cup is on the right, and the saucer is on the left, with a small handle visible on the cup.

**Below : Poster for coffee. Designer :
Atelier Neumann, Vienna.**

PICKFEIN
SALAMIFABRIK (TRADE) WIEN

Advertisement for cheese.
Designer : Binder.

Titze

**Showcard for laundry material.
Produced by Brauns.**

Diebe am Wäschschrank!



Stoffabänderungen sein. Es wird gerade noch
weiterüberdacht sein. Wenn wir leider festste-
hen: der Widerspruch der der
wird richtig in der auf

Gebäude



Der bes. feierliche 20. Geburtstag
in inbrünstiger Freude war noch
das 20. Lebensjahr.



Das Verbot ist
an einem Staatsbürger des Reichs an
zu machen nur dann, wenn der Betreffende durch seine
Taten oder Unterlassungen durch die Verletzung
des Reichsrechts oder durch die Verletzung
des Reichsrechts durch seine Taten oder Unterlassungen
den Reichsstaat in Gefahr zu bringen oder
den Reichsstaat in Gefahr zu bringen.

**ein großer Schritt
vorwärts.**



FREE-SENDING Tell Walter's Mom!

Siehe



Bärfabrikant

Der Jähren Jede am Jede erhaltenden
 erhalten jähren Jähren o Jähren der
 besteht Jäh Jähren in, daß in vor ist
 dem Jähren besteht Jähren Jähren ge-
 staltet Jähren muß vor von Jähren

Sticht niet geweten, sticht niet rein

Special-Interest Tell Whistle Blows!

Patrizier Alt-Lavendel

Flaschen



von W. an



und rein wie die

for
from a painting by Otto

CIGARETTE ADVERTISING



Above, left : Advertisement. Designer : W. Goetze.

Above, right : Showcard issued by Reemtsma.

, Left : Advertisement. Designer :
V. Malachowski.

, right : Advertisement. Designer :
John Kisaner.





WOMEN'S FASHION

and right: Advertisements for fabrics

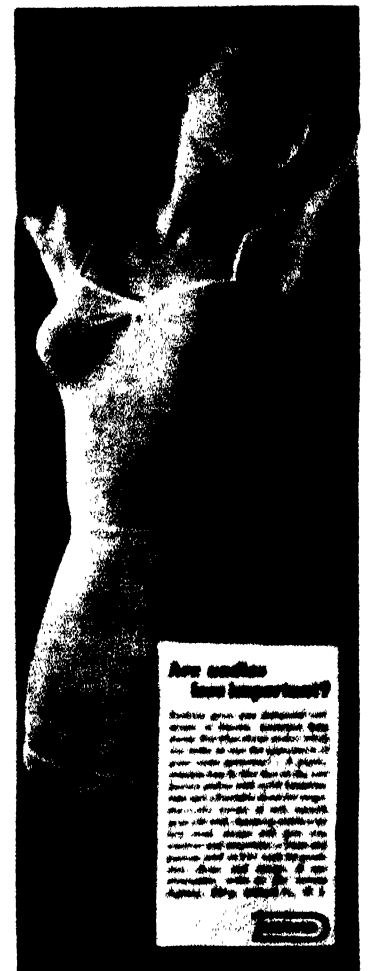
German

DIE * DAME
Die Dame
Modenschiff



Cover of Fashion
 Magazine. Drawn by
 Bronsch.

Advertisement
 from
 Pro
 Gru
 Fre



**Are auditors
 less important?**

Business grows ever dependent on
 credit. It is essential that
 credit should be given to those who
 are worthy to receive it. The importance of
 your credit system is a factor
 which cannot be overlooked. It is the
 business auditor who is responsible for
 the credit system. He is the one who
 is responsible for the credit system.
 He is the one who is responsible for
 the credit system. He is the one who
 is responsible for the credit system.
 He is the one who is responsible for
 the credit system. He is the one who
 is responsible for the credit system.





MEN'S FASHION

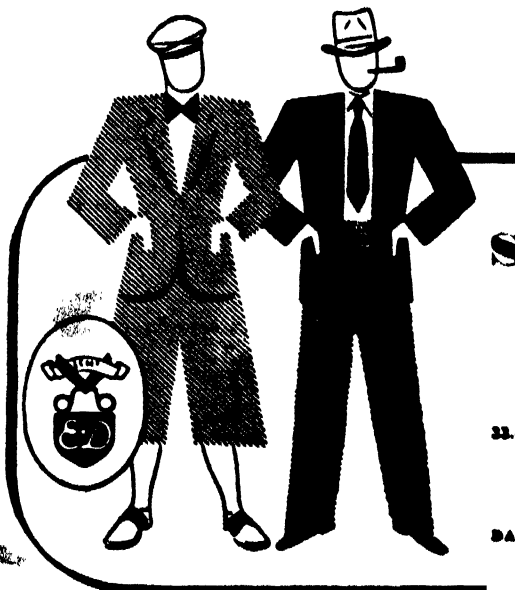
HABIG

Label for men's shirts.
Issued by Bemberg A.G.

Poster for hats. Designer:
Atelier Neumann, Vienna.



Advertisement for ready-made suits.
Designer: Olef Zinger.



SPORTLICHE ANZÜGE

.. Mit ZWEI Hosen! Der Sommer-Anzug ODER ..

32. 42. 52. 62. 72. 82. 92. 102.

grün, blau, grau u. beige.
In vielen neuen Formen!

hosen 11. 15. 18. 22.
Endlos sind die Möglich-
keiten bei der Auswahl!

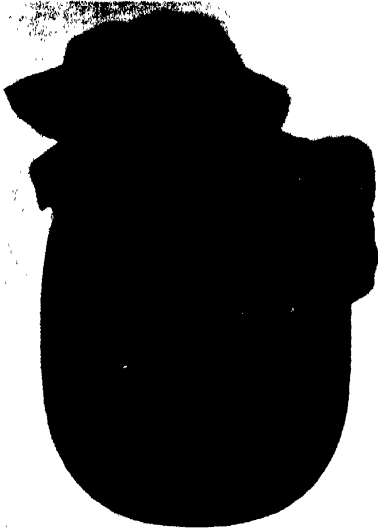
+ DYCKHOFF

DAS GUTE HAUS für Herren-Knotenkleidung • Köln • Heide Straße Ecke Blindgasse

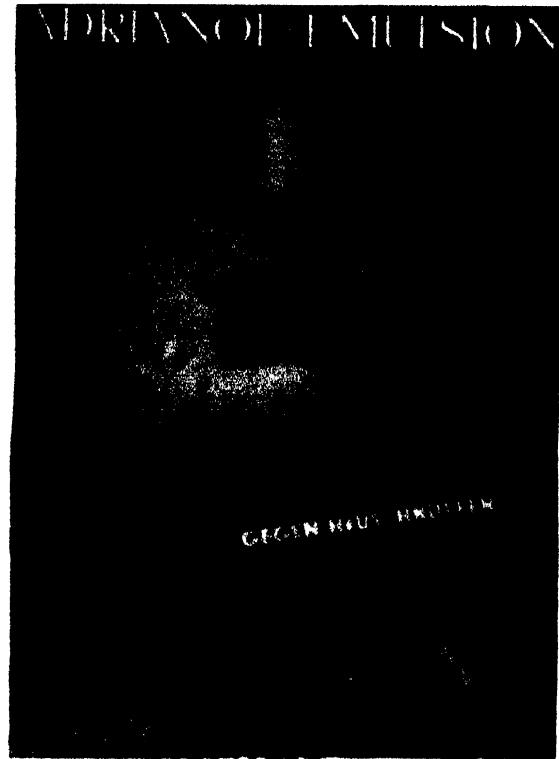
ADVERTISEMENTS FOR
SHAVING CREAM

All designs on this page are by Herbert
Bayer-Dorland.

for Skin Cream.



a Hay Fever



ADVERTISEMENTS FOR TOOTH PASTE



COSMETICS

for Face Lotion.
Designer : Lange.

Showcard for Lavender Water.
Designer : Professor Scheurich.



nach Süßlichkeit

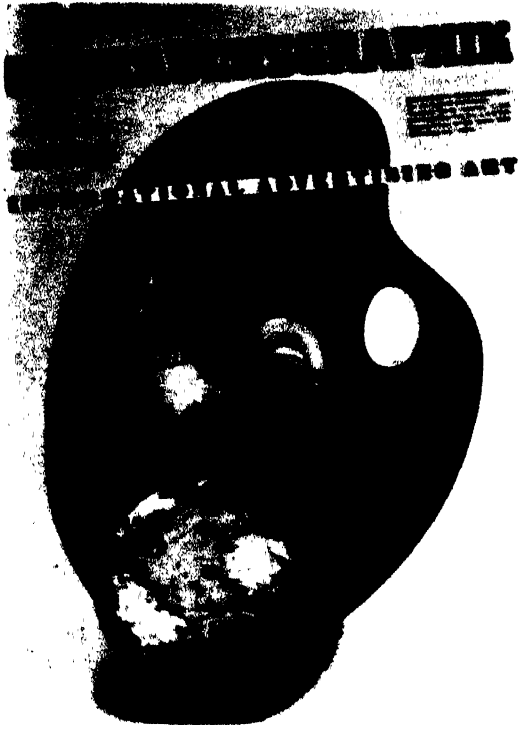


Advertisement for Powder.
Designer : Kunze.



Left : Advertisement for
Tosca Powder.
Designer : Hielscher.

: Showcard for
Face Cream.
Designer : Kosel.



Cover design by Roth.



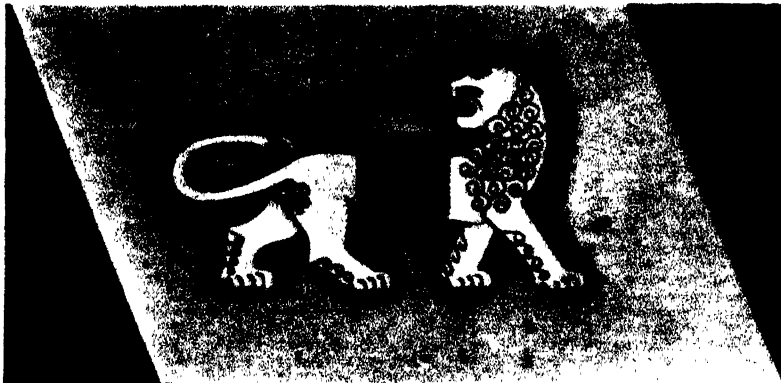
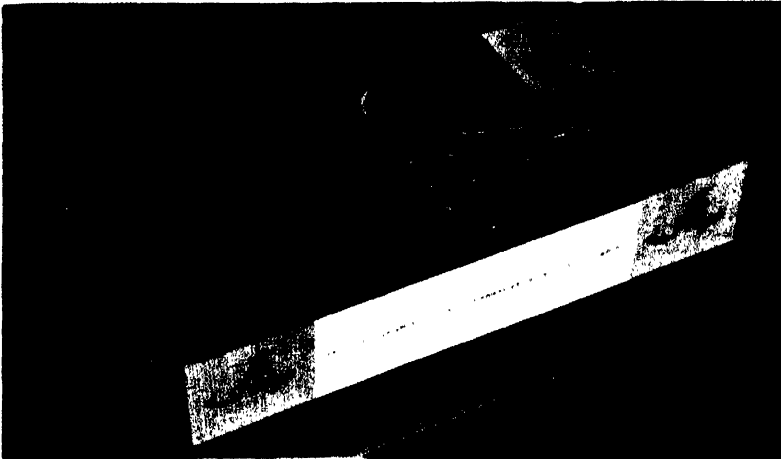
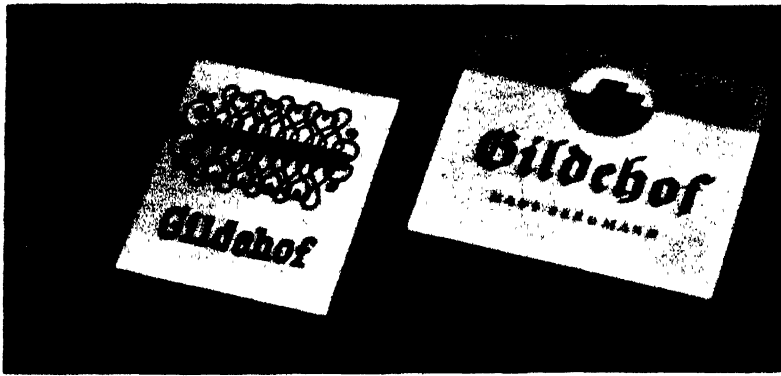
Poster for popular educational magazine. Issued by
g (Ullstein).

Designer :



: of the magazine *Freunde und Arbeit*—special English Number.





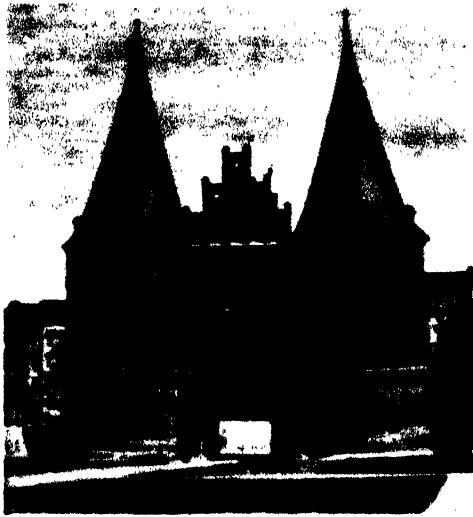
Packages by Beucke and cigar box label by Bertsch.



Showcard advertising chocolate for festive occasions. Designer : Karberg.



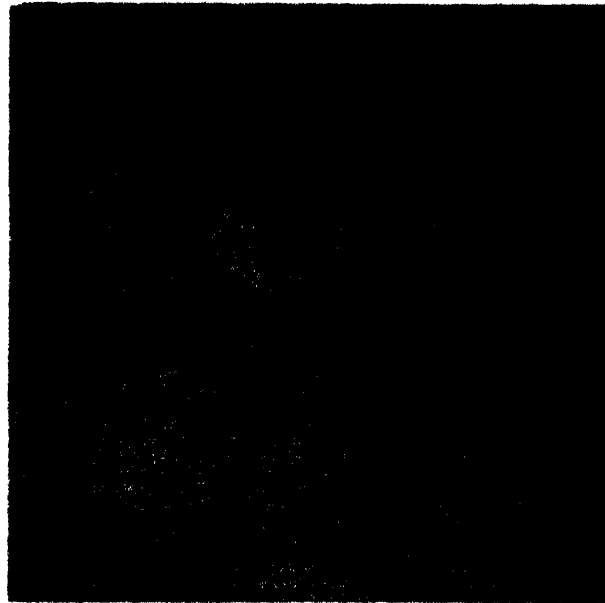
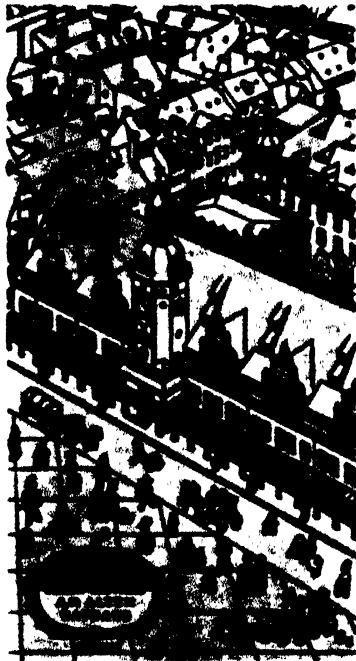
Opening of a brochure of the Bauer Type Foundry showing Corvinus (by Reimer) and Legend (by Schneidler).



Left : Page of a travel booklet of the City of Lübeck, showing one of the famous gates, and . . .



... a toy building set of the City of Lübeck, a new
DESIGN : Mahlau



Ganz Mittel- Europa auf BZ Karten

jedes Blatt kostet 90 Pf.
Wichtige Reisegebiete sind
auf „BZ-Sonderkarten“
erhalten, je 1.20 M. Für
große Gebiete gibt es den
„BZ-Atlas von Deutschland“,
3.20 Mark. Überall bei Buch-
und Kartenhandel zu haben.



AUTARCHIA

LA PUBBLICITA' IN ITALIA

A PUBBLICITA' ITALIA

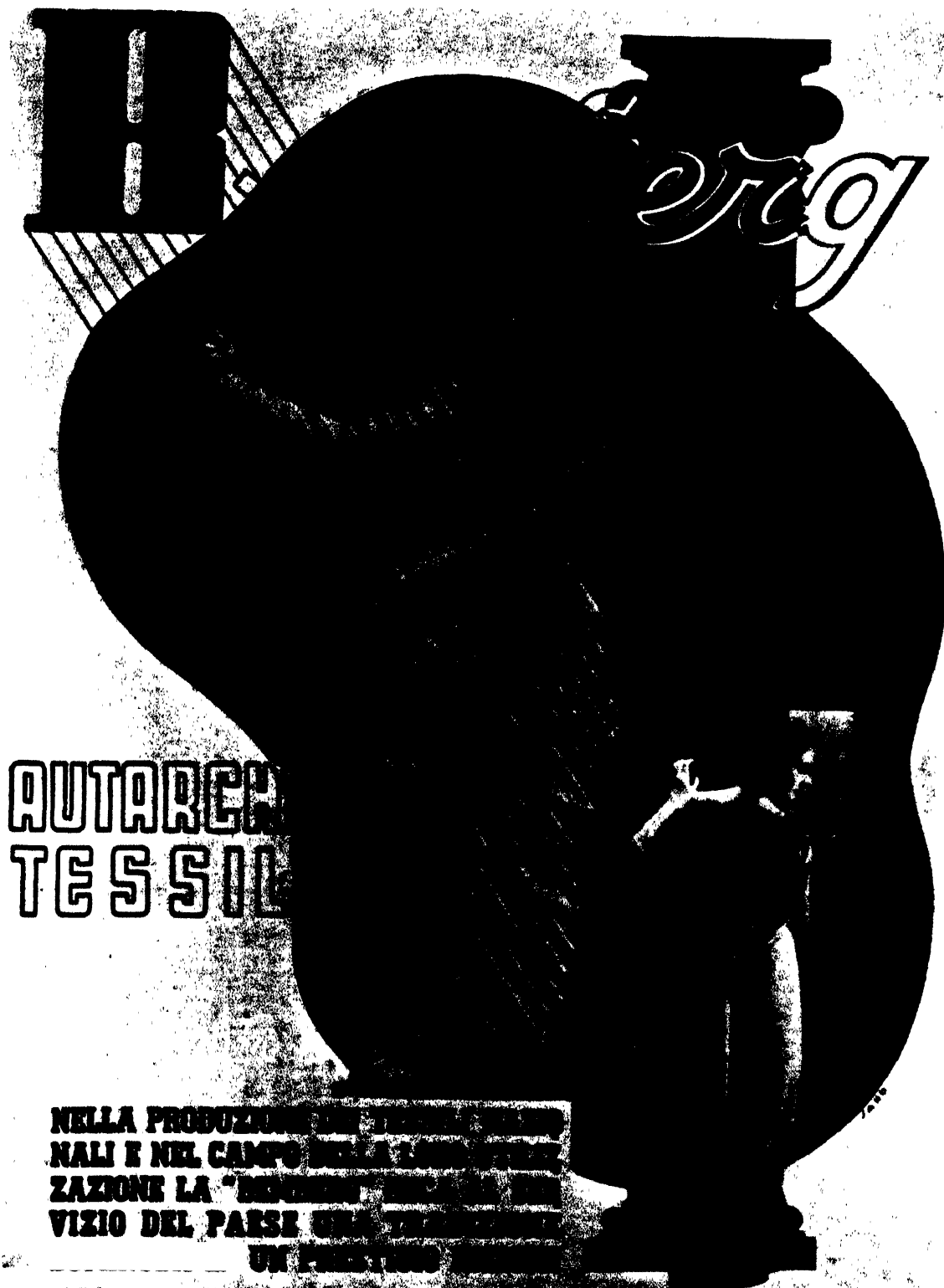
by the

RIVISTA MENSILE

NUMERO 4

ITALIAN
SECTION
compiled by
RICCIARDI
AGENCY
Milan

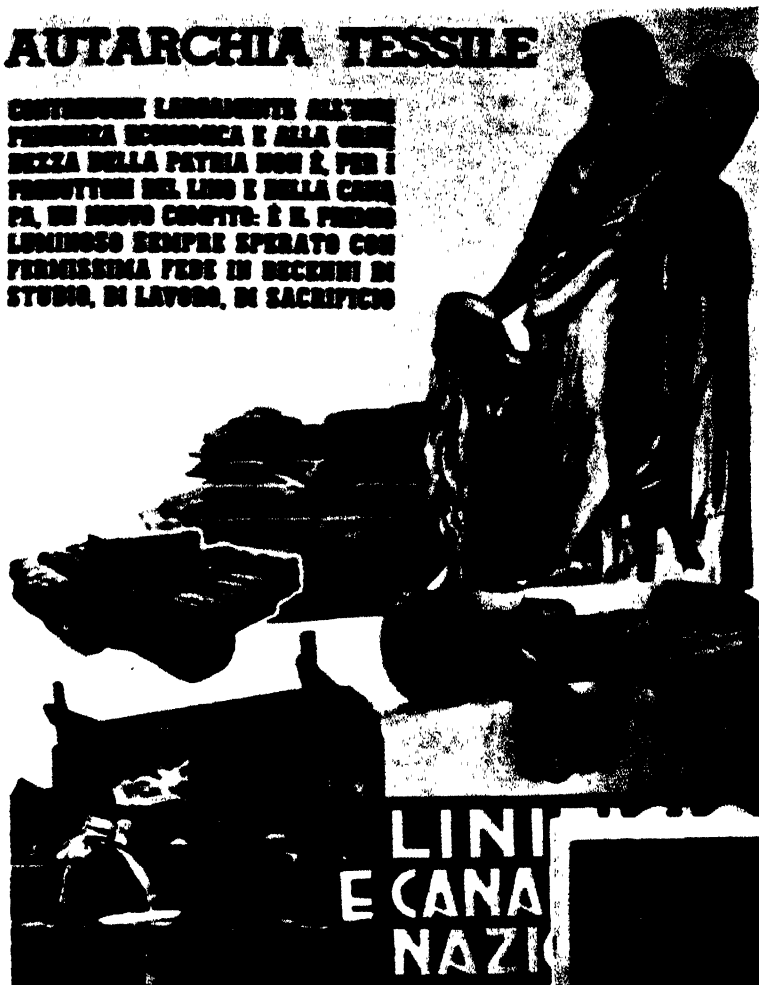




IN this short survey of Italian publicity, particular emphasis is laid, because of their typically national character, on the manifestations of publicity in the service of "autarchy." This widespread movement has given rise to publicity campaigns, referred to as "battles," for the production or consumption of grain, grapes and wines, rice, sugar, fish, fruit, silk and rayon, aluminium, coal and the substitutes for wool and cotton (lanital, canapa, suiafiocco, cisalfa, etc.). From all of which efforts comes an ever more important activity in publicity reflecting the collective and corporative character of the modern

AUTARCHIA TESSILE

**CONTINUARE L'IMPEGNO ALL'OPERA
FEMMINILE ECONOMICA E ALLA CRE-
SCITA DELLA PATRIA NON È, PER I
FEMMINISTI DEL LINO E DELLA CANO-
PA, UN NUOVO COMPITO: È IL FREDDO
LUMINOSO SEMPRE SPERATO CON
PERMISSISSIMA FEDE IN DECENNI DI
STUDIO, DI LAVORO, DI SACRIFICIO**



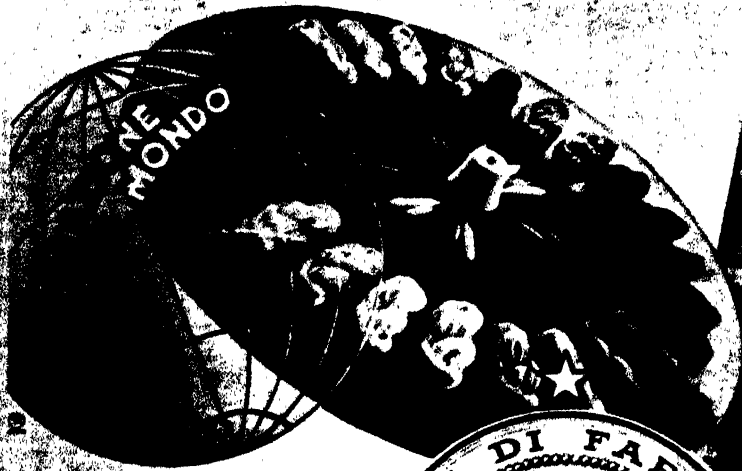
ANTARCTICA TERNULE

**FORNICE - ARRETI E VERGHE
ASTRONOMIA NARRA INCONTI,
DE DEL MARINO CORDONATO
L'AMORE ITALIANO SCOPRE
RAI - 2.000 FILM - 100.000
PUB - UNA LINGUAGGIO IN
ROMA E, DI FINI E, MARCO
INTERPRETATO E L'AMORE
CONTINUITO DEL LAVORO
INCHIESTA ALL'AVANGUARDIA**

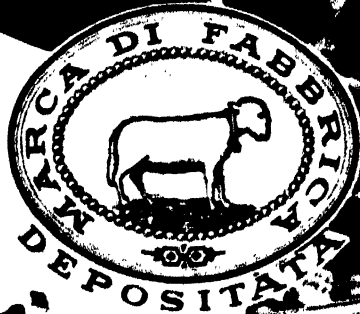
state. With regard to foreign products such publicity is by no means intended to impoverish the consumer's supplies or to restrict internal trade in quantity and quality, but to satisfy all the people's needs with national products of the highest quality and of a definitely Italian



ANTARCHIA TESSILE



LA CELEBRE MARCA ITALIANA, CHE
E' STATA SEMPRE SINONIMO DI
PERFEZIONE E DI QUALITA', MAN
TENE E RAFFORZA TALI PRIORITA
TIVE MENTRE PRENDE POSIZIONE
IN PRIMO PIANO NELLA BATTAGLIA
PER L'ANTARCHIA TESSILE NAZI
ONALE I SUOI NUOVI FILATI MISTI
RAPPRESENTANO UNA DRILLANTE
AFFERMAZIONE IN QUESTO CAMPO



LANE
BORGOSI

LA MAGNANI E TEDESCHI
Esportazione in tutto il mondo

**TORINO
MILANO**

ORIGINALE DI ARTISTI
SAPIENZA DI TECNICI
ORIGINALE DI FASCISTI
HANNO CONTRIBUITO ALLA
VITTORIOSA APPROPRIAZIONE
DI QUESTI PRODOTTI NAZIONALI



SAMIT
SOMMIGLIANA DI BORGOSI - SODALITA' DI BORGOSI

character. The aim is, more-
over, to create new wants, to
modify and educate the tastes
and habits of the people in favour
of the national product and to
stimulate and encourage pro-
ducers to the development of
their business in this direction.



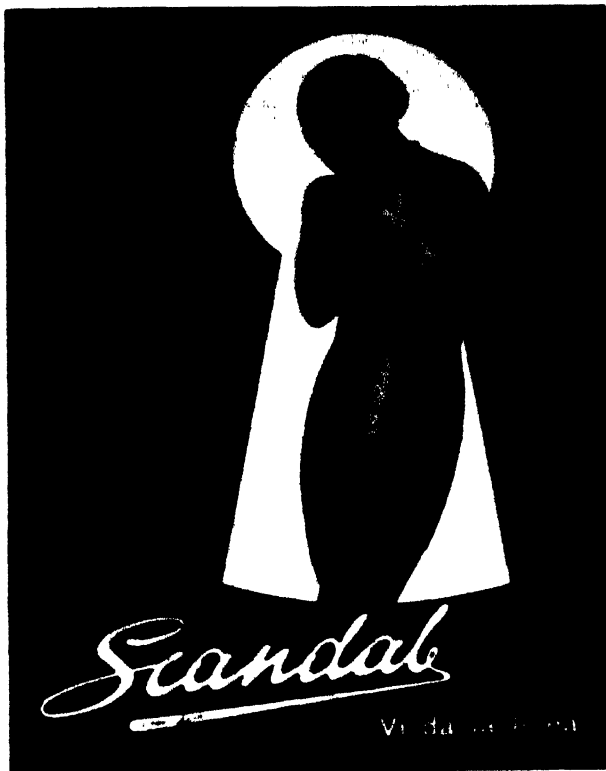
New scope for development is thus revealed to publicity, whose ultimate limits cannot today be foreseen, but which in the long run is bound to fulfil the supreme mission of publicity in the modern state—that of creating, by collective methods, the psychological atmosphere which will best aid the growth of production and the prosperity and security of the Nation.



ITALIAN TOURIST PROPAGANDA



THE Italian State, through the Direzione Generale del Turismo, animates and controls all the vast machinery of propaganda devoted to the natural and artistic beauties of our country. Painters, photographers and designers find in this field a means of expression which, without losing contact with the immediate ends of propaganda, identifies itself with works of fine art. Here are some of the most typical creations of tourist propaganda.



Advertisements on this page issued by RICCIARDI Agency, Milan.

Cavadini PRINTER Ricordi.



PROPAGANDA FOR THE STATE TOBACCO INDUSTRY



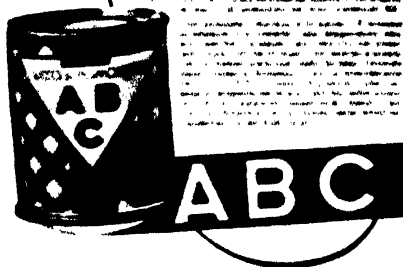
These advertisements issued by U.P.I., Milan.



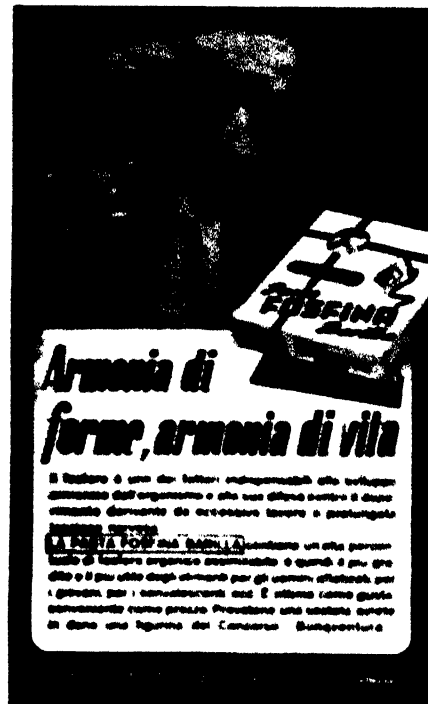
ANOTHER field in which the Italian State has greatly profited by a widespread, intelligent, and common-sense publicity, is the tobacco industry.

Here are some of the advertisements produced by the Ufficio Tecnico dell' Unione Pubblicità Italiana for the cigarettes *Roma* and *Macedonia Extra*.

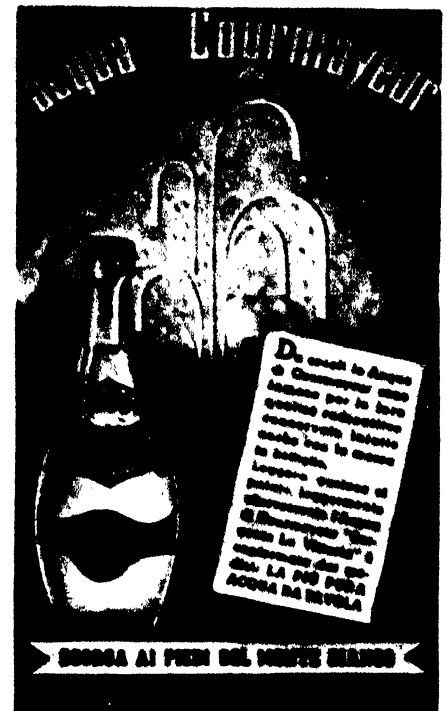
PRIVATE ENTERPRISE



AGENCY: Dalmonte Acme



AGENCY: Enneci



AGENCY: Enneci

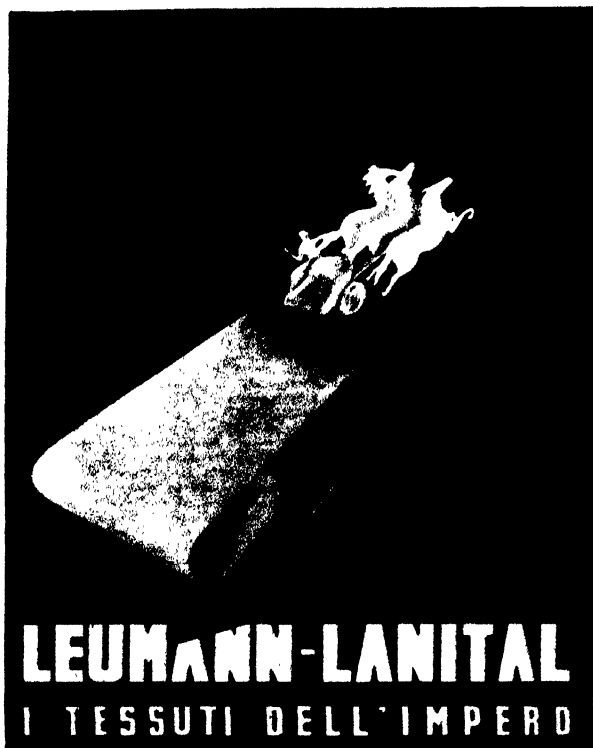


Ovomaltina
 Oligo, arricchito con glucosio, vitamine, calcio
 e ferro
DE WANDER S.A. MILANO



DESIGNER: A.

State and collective publicity on which stress has been laid, far from hindering private initiative encourages and helps it, preparing a favourable set of conditions in which private enterprise can attain its own success more easily. The correlation in some of our examples is apparent and suggestive.



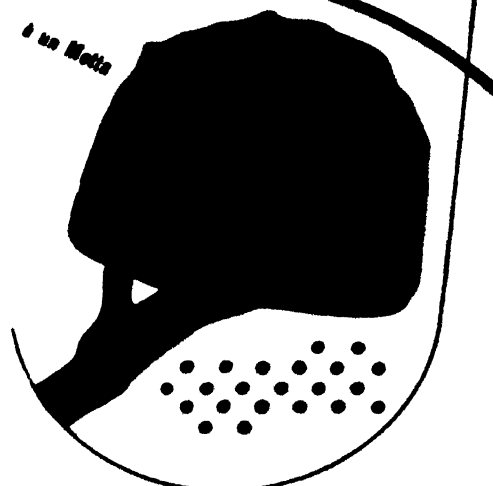
DESIGNER: Araca.



Designed by Advertisement Dept. of Olivetti



Male i fidarsi delle apparenze
 è un Motta



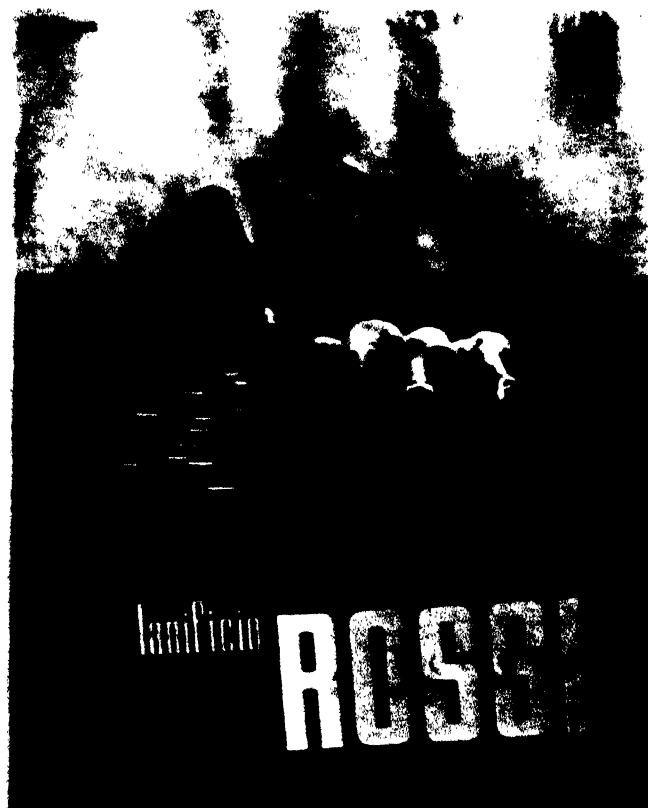
Non accettate un panettone qualunque, forma ed aspetto.
 Il vero, autentico panettone è il
 panettone di Milano, il classico panettone di Milano
 apprezzato in tutto il mondo perchè soffice, fragrante
 gustosissimo, è il panettone Motta.

Motta
 PANETTONI

AGENCY: Motta. DESIGNER: Erberto C.

FOLDER by I.M.A.

DESIGNER: D. M. Ferrario.

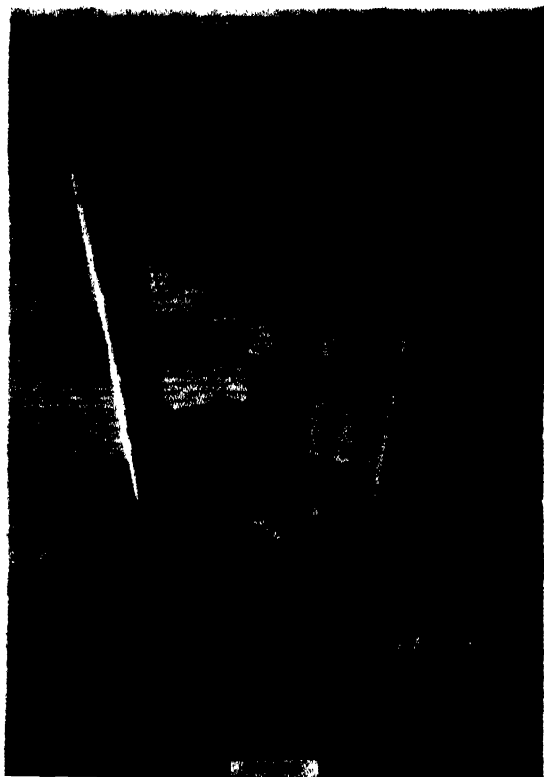




DESIGNER Mercatali PRINTERS Pizzi & Pizzi

Top left Window Bill by The Studio Boggeri
DESIGNER Erberto Carboni

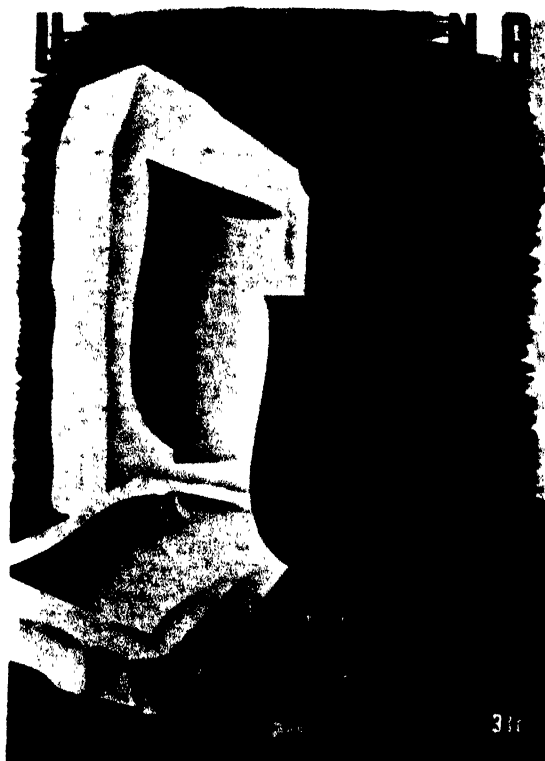
Left Bill designed by Cavadini
DESIGNER
PRINTER N. Moneta





Catalogue for the expositions of Swedish arts and crafts in Warszawa and Praha. DESIGNER : Anders Beckman.

S W E D E N



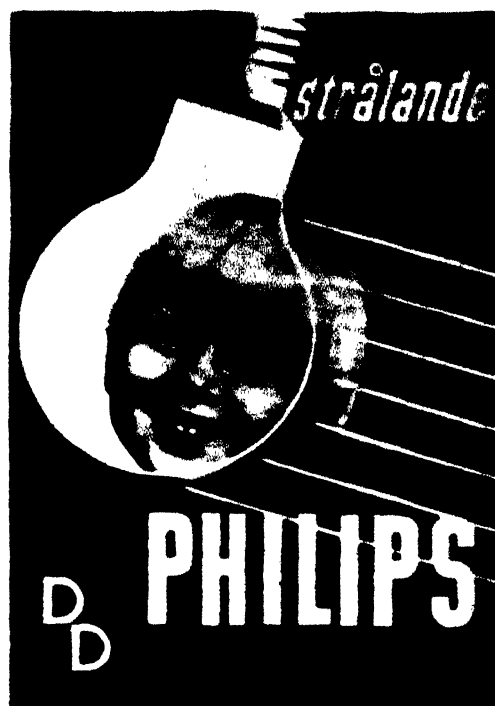
Section compiled
by A. Stavenow,
Swedish Society
of Arts and Crafts.



Poster for an exhibition
PUB, Stockholm. DESIGNER : Anders Beckman.
PRINTER : Ivar Haeggström.

DESIGNER : Anders Beckman. PRINTER

Poster for the Philips lamp-factory. DESIGNER: Harry Bernmark. PRINTER: Esselte AB.



Poster for Skansen, open-air museum, Stockholm. DESIGNER: Gunnar Bergenholtz. PRINTER: Esselte AB.



Poster for the Royal Dramatical Theatre, Stockholm. DESIGNER: S.-E. Skovman. PRINTER: J.



Poster for the candle factory Ljsholmen, Stockholm. DESIGNER: S.-E. Skovman. PRINTER: Esselte AB.



Menu for the restaurant Regnbågen, Stockholm.
 DESIGNERS: B. Bull-Hedlund, Otto G. Carlsund.
 PRINTER: N. O. Mauritzons.

Cover for a pamphlet on fire alarm, issued by the Ericsson Telephone Co. DESIGNER: Anders Beckman.
 PRINTER: Esselte AB.

LL

List of Drinks for the restaurant Gillet, Stockholm.
 DESIGNER: Karin Agerman. PRINTER: Svenska Tryckeri AB.





Cover for the magazine *Sunt Förnuft*. DESIGNER: Anders Beckman. PRINTER: Esselte AB.

Pamphlet for the grain mill J. G. Swartz, Norrköping. DESIGNER: Maria Norlin. PRINTER: Esselte AB.



Folder for Esselte advertising bureau, Stockholm. DESIGNER: Sten Rinaldo. PRINTER: Esselte AB.



DEN TROJANSKA



Folder for Bredenberg's storehouse for women's outfit, Stockholm. DESIGNER: Karin Ageman. PRINTER: Esselte AB.



Folder for Persil-cleansing, Stockholm. DESIGNER: Gunnar Bergenholtz. PRINTER: Esselte AB.



Folder for Elektrolux AB, kerosene driven refrigerator. DESIGNER: Sten Rinaldo. PRINTER: Esselte AB.

Illustration for women's
DESIGNER: Göta Trägårdh



En som vel
vad hon vill.

Advertisement for Stomatol-
toothpaste. DESIGNER
Bo Ericson PRINTER

STOMATOL
VARJE MORGON OCH KVÄLL



ement for AB Sven-
ska Aluminiumkompaniet
DESIGNER: Wille Berg-
PRINTER: Gumma-

DÖDVIKT en black om foten



Aluminium riktar över dödvikten och visar in-
duttens möjligheter till fortsett rörelseenergi

För många till denna utmaning i världen som har
aluminium som en av de mest användbara materialen
i världen. I Sverige har aluminiumen varit i bruk
i många år och har blivit en av de mest användbara
materialen i världen. Aluminiumen har många
fördelar och är mycket användbart i många
områden. Aluminiumen har många fördelar
och är mycket användbart i många områden.
Aluminiumen har många fördelar och är
mycket användbart i många områden.

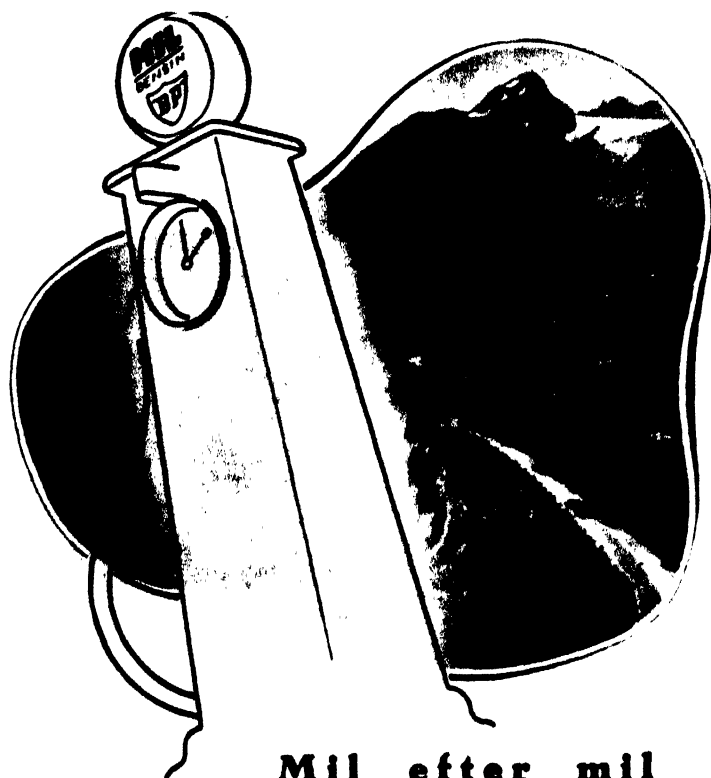


Aluminium - för rationell utveckling

A.-B. SVENSKA ALUMINIUMKOMPA NIET

Med kontor i Stockholm och fabriker i Göteborg och Skövde

N O R W A Y



WAKEFIELD PATENT
Castrol
MOTOR OIL

Mil etter mil
ligger Norges herlige natur.
Ta bilen og kjør... nyd alt
dette. Kjør innom en Mil-
stasjon for å få den beste nær-
ring til bilen. Kjør på Mil
i sommer - for Mil-service
følger bilen overalt. Om olje
- bensin eller smøring - vel

MIL

NORSK BRÆNDSELOLJE



Dans på dekk-

Et tenene fra et førsteklasse passasjer-
— lastet i sommermottens trykkelager ligger "Storungen-
fjord" i en dyb stille Vestlandsfjord. Størningen omherd
er her - degen vidunderlige silhet, de mange hyggelige
mønstre og den gode mat gjør ferdien til et eventyr
som du aldri vil glemme.
På med "Storungenfjord" på den herlige 5 dagers tur
i de norske fjorder fra 6.-13. juli. Betalt Damp skid,
ring 24050 eller agentene. Pris fra kr. 150.-

Den norske Amerikalinje


— Et lite ut-
ringete øde
levens punkt
te tilbringe
per viden på
tryk i møde i
leve, og med
for og alle
verdens net-
ting i stene
som forvise
den Oyster
hyvler har
og hold med
De vil like

**Ariadne
STRØMPEN**

"Mile after Mile." Newspaper advertisement for Norsk Brændselolje a s, Oslo. AGENCY: Gumalius og Reklames Annoncebyrå, Oslo. ARTIST: Y. F. Ellingsen. PHOTO: Wilse. "Dance on deck." Newspaper advertisement for Den norske Amerikalinje (The Norwegian America Line), Oslo. AGENCY: Myres Reklamebyrå, Oslo. ARTIST: H. Damsleth. "Greater speed." Champion plugs. Newspaper advertisement for Sørensen & Balchen, Oslo. By Than Reklamebyrå a s, Oslo. ARTIST: John Berggren, Oslo. "— Did you see it? — Nice. — Smart—sure! — The most stylish girl in the ski-track, she had a costume from Magasin du Nord." Newspaper advertisement for Magasin du Nord, Oslo. AGENCY: a s Høydahl Ohme, Oslo. ARTIST: Ivar Mauritz Hansen. Newspaper advertisement for Ariadne stockings. MANUFACTURER: A. S. Strychausen, Espeland. AGENCY: Bergens Annonce-Byrå, Bergen.

Section compiled by Thor Bjorn Schyberg

Prendes
5öre för en kopp



NOREX
BULJONG

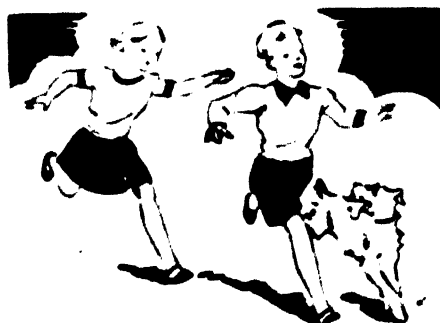
när du ser detta...



skift til sommerolje
SHELL

"When you see this—change to summer oil. Shell"
Poster for s s Norsk Engelsk Mineralolje s s, Oslo.
AGENCY: s s Høydahl, Ohme, Oslo. ARTIST:
C. Kittelsen, Oslo.

TISER: Norex s s, Oslo. AGENCY: s s
Ohme, Oslo. ARTIST: A.



Livskraftens källa -

...som har allting med seg. Ved kilder der
en vakkende under en klar himmel
når det idylliske vakkert som en
all energi og livskraft.
En trøst som underen og underen
trøst gir en dag for seg og alle
i alle ting, og en underen og
vakkert under. Det er en god og
gode som underen og alle gode



NORSK MEDICINTRAN



"No, now I am eating Diplom-ice." Nor-
wegian humour in advertising. MANU-
FACTURER: Milkforviningen, Oslo.
AGENCY: s s Høydahl, Ohme, Oslo.
ARTIST: Jons, Oslo.

ARTIST: A. Steinfjord.

Oslo.



Selv det kraftigste tre

...som har allting med seg. Ved kilder der
en vakkende under en klar himmel
når det idylliske vakkert som en
all energi og livskraft.
En trøst som underen og underen
trøst gir en dag for seg og alle
i alle ting, og en underen og
vakkert under. Det er en god og
gode som underen og alle gode

Er din livsforsikring stor nok!

...som har allting med seg. Ved kilder der
en vakkende under en klar himmel
når det idylliske vakkert som en
all energi og livskraft.
En trøst som underen og underen
trøst gir en dag for seg og alle
i alle ting, og en underen og
vakkert under. Det er en god og
gode som underen og alle gode

"Even the strongest tree can be cracked by
an unexpected eddy wind, etc." "Is your
life insurance policy large enough?" Co-op-
erative advertising for the Norwegian Life
Insurance Companies. AGENCY: Eke-
pressetjeneste s s. ARTIST: Per Frønger.

D E N M A R K



The near kinship of Denmark to the Anglo-Saxon world is seen in the high standard of the Press in these countries. Newspapers are here developed to a far greater degree than in the larger Continental countries and closely approximate to corresponding journals in Great Britain and America both as regards printing, paper and the amount of advertising carried. Due to the proportionally large number of newspapers, advertising in Denmark is therefore mainly Press advertising, while advertising in weeklies and monthlies is relatively smaller. Advertising by posters is restricted by the small number of hoardings available due to stringent regulations, and a recent law has forbidden the use of all outdoor advertising which may mar the beauties of the landscape. Direct mail advertising is steadily on the increase, and Denmark has many printing establishments of the first rank.

The technique of advertising in Denmark has made large strides in the last two decades. The trade offensive of the United States in the European markets after the war resulted in the victory of the American school of advertising. Danish advertising now follows the same lines as characterise advertising in English-speaking countries. Undoubtedly this style of advertising also appeals most to the mentality of the Danish people.

There are about 60 advertising agencies in Denmark, but only about a score of these are large-scale creative agencies. The introduction of modern methods by these agencies, and their use of staffs trained in England and America, has caused the greater part of the advertising work in Denmark to be diverted to these agencies.

In latter years, special emphasis has been laid on merchandising and side by side with an advance in artwork and copy has gone a steady development toward a more scientific and therefore more efficient advertising service.

Section compiled by
HARLANG & TOKSVIG
Copenhagen

The two posters on this page
designed by **HELGE REFN**





med den nævnte Kreds
hendes i de næste 12 M.
og det er en hurtig Fortid,
med den nævnte Kreds
og i nævnte Kreds vilde
Vedtagelse og Den 1897.

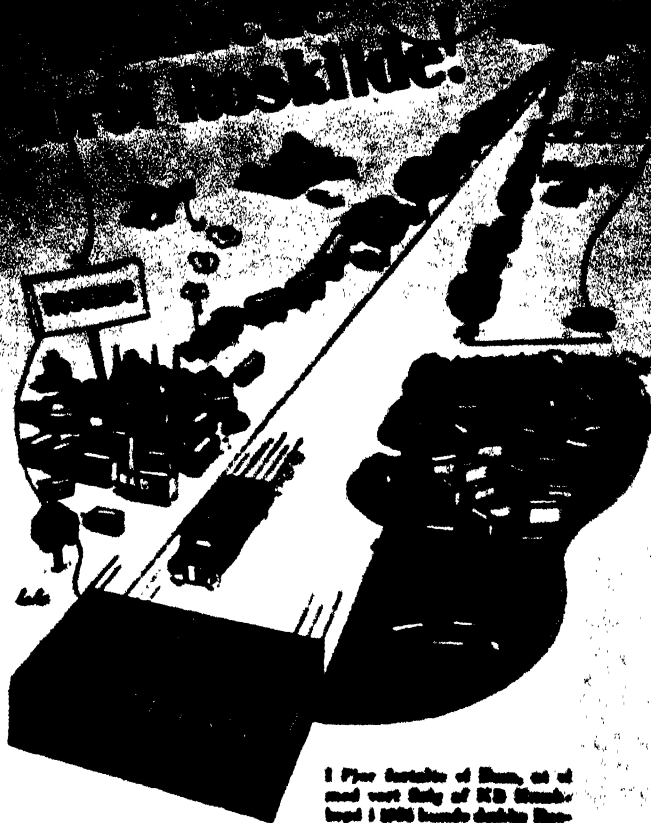
Manch. sind Kieselsteine, die
Cien, der Kieserite der
denen praevalende, kleine
Kieselsteine, der sind er
einem Kieselsteine - den besten

Ernst Knyazevskii, der
russ. unabhängige Pastor,
der hiesig Nr. 226 - Er
kam gegen den und
Quarantän Nr. 1, der
schon Sprengung.

KIJAFÄ

DEN FORNEMME KIRSEBÆRVIN

Cherry Wine. ADVERTISER. Odense Vin
Kompani. AGENT. Harlang & Tøksvig.
DESIGNER: Vilh. Hansen. Part of a series of
advertisements. A strong and well-balanced layout
that draws attention to the main selling point which
in this case is the sun-ripened cherries.



**1 Flyer Institute of Mass., at
and west City of New Hamp-
tong; 1906 funds during the
the Lands of the Massachusetts
of lands of the State.**

*I 1937 more and forbidden of Belgot, as with another was I
Stand in this state of our health, now known by means
Upon my own last and in London, "Globe".*

Ne er det hermed ikke sagt, at K.B. Knuth har hendes tidligere København og Roskilde. Tvoften - senere Huset der Sines af Gode hendes og vordende K.B. grundt på det prægtige Sproget, herlige Smag og billige Pris.

**KE Knottend At GRAND PRIX
des Chénillages à Paris.**

Belmont? - Is, we have
the state? - Is, we have
the state? - Is, we have
the state? - Is, we have
the state? - Is, we have

KB Knæk... stadig mere

Biscuit Bread. ADVERTISER: KB Kniskernad.
AGENT: Eric C. Eberlin **DESIGNER:** Lau. An advertisement showing the increase in sales by comparison with the distance from one town to another. This has been particularly important because it is a new product that secured success within a short time.



Man i både Fod og Hoved
hølet man ha' det rette „kick“.



Man med Bulder terner sammen,
det er, hvad der lot kan ske.



Men tilhødet i Fryd og Gæmnen
styrker man sig med Success

Success
CHOCOLADE
den bedste Kakaopast
A. GALLÉ & JESSEN



Giv Børnene Vitaminer

Overalt — og ganske særlig hos Familier med Børn — spores der den største Interesse for den *vitaminiserede* Solmærket Margarine. Som Ernæringsvidenskaben saa ofte har påpeget, er den daglige Kost altfor ofte meget vitaminfattig. Solmærket Margarine afhjælper dette Savn, fordi den Aaret rundt er *vitaminiseret* med et konstant Indhold af de betydningsfulde A- og D-Vitaminer.

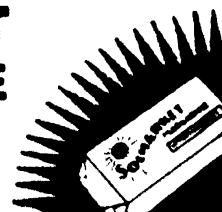
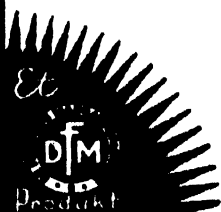
Forlang derfor udtrykkelig den *vitaminiserede* Solmærket Margarine. Den fæes overalt og koster ikke mere end de gamle Standardmærker.

SOLMÆRKET MARGARINE

Vitaminiseret

Den bedste Vitaminholdige Aaret rundt.

Smag det gennem Brødsrøgen!



Left: Advertisement for a flat chocolate bar. ADVERTISER: Galle & Jessen. AGENT: Eric C. Eberlin. DESIGNER: Sprogø. An advertisement that gets its message across at once; good appeal to sporting public.

Right: Margarine. ADVERTISER: De Forenede Margarinefabriker. AGENT: Harlang & Toksvig. PHOTO: S. Türck. One of a series of two colour Press advertisements for vitaminised margarine. Effective layout and utilisation of sunshine motive.

*De har godt af at
drikke Thomas' Wine*



Min Mand
forlanger hver
Dag et Glas Thomas' Wine,
det er baade sundt, styrkende
og stimulerende.



Thomas' Wine
den ægte
STYRKEVIN MED KININ



**FORAARS-
EFTERSYN!**

Vil De have godt i Sommer, bør at gøre Deres Vogn i Stand nu!

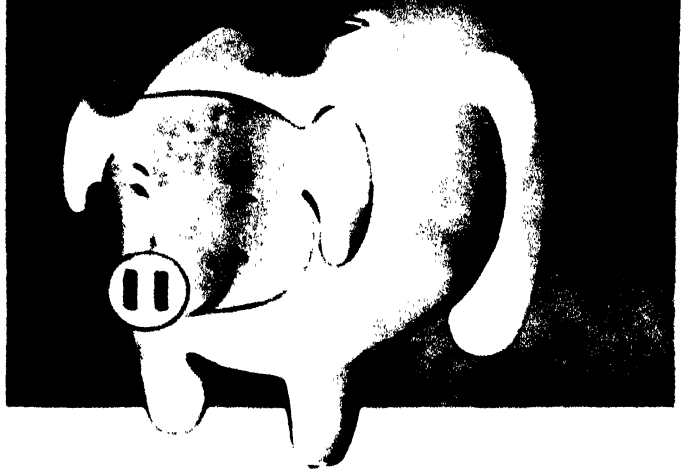
Første og Sæsonen er her! Den der
begynder med den udfordrende Økonomi, som
er en af de Udfordringer. De har glædeligt
forstået at... og forberede de Udfordringer
som den er!

Forberedelse for Sommeren. Sommeren
og den udfordrende Økonomi, som er en af
de Udfordringer. De har glædeligt forstået
at... og forberede de Udfordringer som den
er!

Forberedelse for Sommeren. Sommeren
og den udfordrende Økonomi, som er en af
de Udfordringer. De har glædeligt forstået
at... og forberede de Udfordringer som den
er!

Forberedelse for Sommeren. Sommeren
og den udfordrende Økonomi, som er en af
de Udfordringer. De har glædeligt forstået
at... og forberede de Udfordringer som den
er!

Hvad er Grisen værd?



det mæste De elsker, for De har en sødestor pige i
hullet!

Ligeledes med en Rude, for De har en sødestor
sødestor Rude, for De i Stand til at sætte den.

De nye TELEFUNKEN Musikinstrumenter er indbegrebet
af Kvalitet. Se på de skønne Kabinetter, glød Dem
over den lette Indretning og den store letlæstelige Skive
og lyt til den pragtfulde, rene Klang.

De vil efter se, at TELEFUNKEN er det lærende
Vordemærke.



De nye

TELEFUNKEN MUSIKINSTRUMENTER

TELEFUNKEN Super Modtager „Tonobuster“ med 4
afstemte Kredse. Kædetilpassede Automatisk Føding-
regulering. Special 9 til 10 Følter. Stor Udgangsenergi.
Grammofonforstærker. Unversal. Kr. 375.-

Upper left: Wine. ADVERTISER: Thomas' Wine. AGENT:
Aug. I. Wolff & Co. DESIGNER: H. Threlander. An advertise-
ment contrary to the usual symmetrical tradition but nevertheless
extremely effective.

Lower left: Motor Car Service. ADVERTISER: Ford Motor
Company A S. AGENT: Harling & Tølvig. DESIGNER:
R. W. Harvest. Attractive four-point layout, giving full impression
of the repair service which is the subject of the advertisement.

Right: Wireless sets. ADVERTISER: Telefunken. AGENT:
Aug. I. Wolff & Co. DESIGNER: Arne Sell. An attention-
compelling "idea" advertisement which effectively urges the
public to judge by the inside value of a wireless set rather than
by the outside appearance.



POLAND

Poland has alternated through the centuries between being a great, powerful State and a province of other states. Since 1918 it has been the largest State of Eastern Europe. Its cultural life has a double root—the strong, original peasant art and the influence of French art and intellect. This twofold influence is seen in commercial art as well as in other forms of artistic expression. The vivid, fresh colours of peasant art alternate with the delicate pastel shades characteristic of French posters.

The best of Polish poster art is seen in the posters for Travel propaganda and for Exhibitions. The best poster artist is T. Gronowski, and others prominent are: Wernorowa, A. Wajwod and T. Trepowski.

The poster series for the Polish Institute of Sociology is very interesting and important because of the scope it offers the artists. It is a tribute to Polish printers that the standard of reproduction is high.

CHARLES ROSNER



LENGYEL KIALLÍTÁS
A MÜCSARNOKBAN

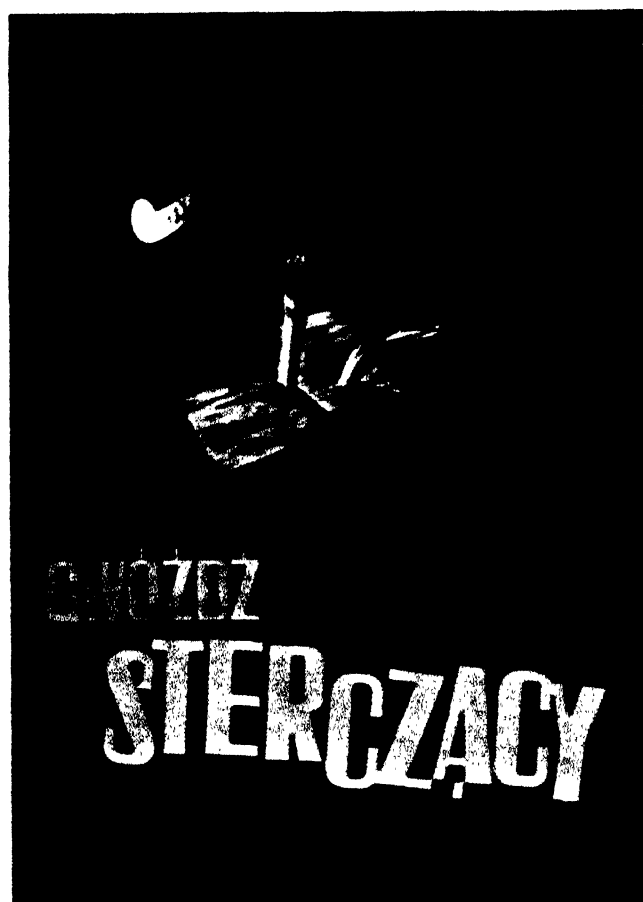
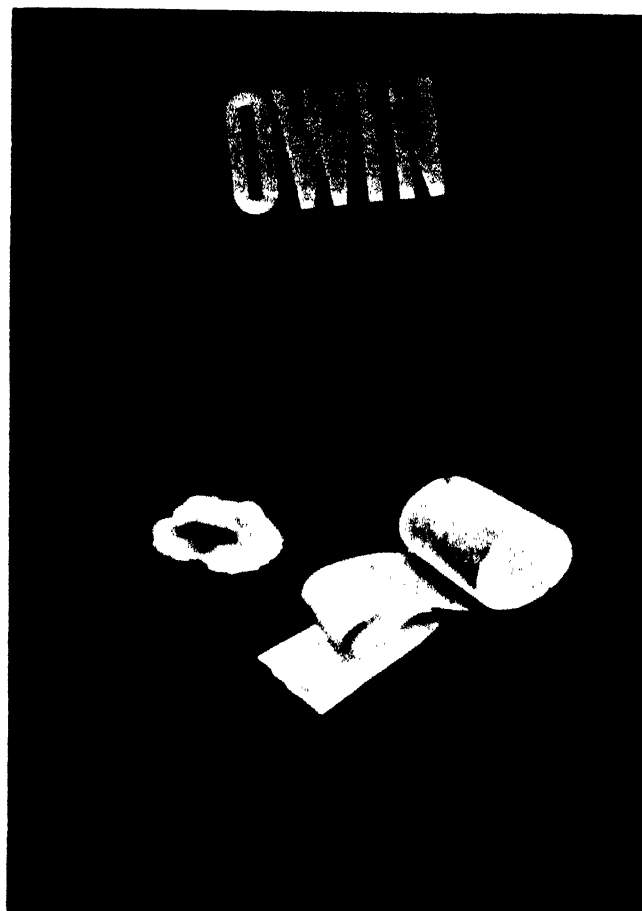
**THREE EXHIBITION POSTERS OF THE
"TOSSPO"**

(on opposite page)

1. DESIGNER : A. Wajwód.
2. DESIGNER : T. Gronowski.
3. DESIGNER : Wernorowa.

**THREE POSTERS OF THE "INSTYTUT SPRAW
SPOŁECZNYCH"**

4. DESIGNER : Dodacki-Hryniewiecki.
5. DESIGNER : T. Treptowski.
6. DESIGNER : T. Treptowski.





CZECHO- SLOVAKIA

1. ADVERTISER: Czechoslovak State Railways. DESIGNER: Jonás. PRINTER: Neubert. 2. ADVERTISER: Czechoslovak State Railways. DESIGNER: Rotter. ADVERTISER: Czechoslovak State Railways. DESIGNER: Rotter. PRINTER: Nemec. 4 and 5. ADVERTISER: Czechoslovak State Railways. DESIGNER: Leparová. PRINTER: Unie. 6. ADVERTISER: Czechoslovak Travel Bureau. DESIGNER: Dr. Zd. Rykr. PRINTER: A. Haase.

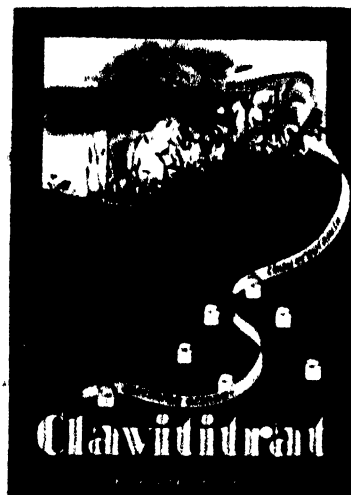
THE various national developments of Czechoslovak art are not clearly represented in our Propaganda material. This may be partly due to the fact that the graphic art of other countries has greatly influenced our own artists. We thus find strong traces of Paris but also the influence of Munich and Vienna in our advertising. This fact makes it rather difficult to present within a limited space a selection representing all the specific characteristics of Czechoslovak propaganda. The material presented can therefore convey only a general idea of it. The advertisements have been chosen with a view to presenting a fair average impression of Czechoslovak advertising and its many-sidedness.



Section compiled by
**PIRAS ADVERTISING
 AND PUBLISHING COMPANY LTD.**
 Prague II.

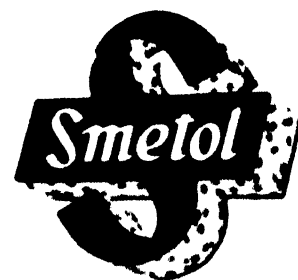
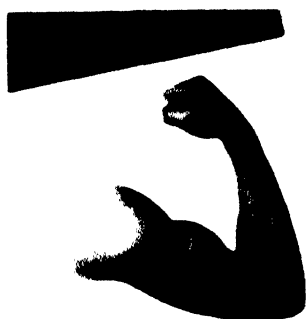
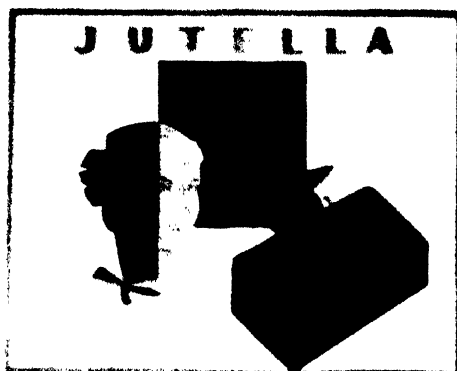
Various Press Advertisements. AGENT - Piras Ltd.
 DESIGNERS - H. E. Kohler, Ing. P. Berger.

1. AGENT : Piras Ltd. DESIGNER : K. Cerny. 2. ADVERTISER : Stiepel, Reichenberg. DESIGNER : Köhler. 3. ADVERTISER : State Railways. DESIGNER : Jonás. PRINTER : Neubert.



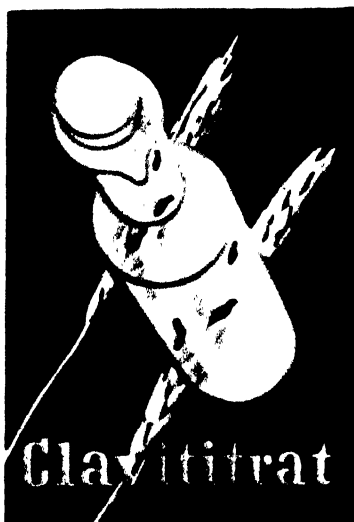
4. AGENT : Mosse Ltd. DESIGNER : Rotter. 5. ADVERTISER : Fragner. DESIGNER : Plowitz. 6. AGENT : Piras Ltd. DESIGNER : K. Cerny.

do vydávky



čajový margin
do pečiva

PŘESNOST



1. ADVERTISER: Kosmos, Caslav. DESIGNER: Dr. Heilbrunn

4. DESIGNER: Kohler.

2. ADVERTISER: Alpa, Brno. DESIGNER: Dr. Heilbrunn.

5. ADVERTISER: Spa Pistany. DESIGNER: E. Weiss.

6. ADVERTISER: Czechoslovak State Railways. DESIGNER: Rotter.

8. AGENT: Píra Lid. PRINTER: Melantrich. DESIGNER: Kohler.

3. ADVERTISER: B. Fragner. DESIGNER: K. Plowitz

7. ADVERTISER: Otta, Rakovník. DESIGNER: K. Cerny.

9. ADVERTISER: Kosmos, Caslav. DESIGNER: Dr. Heilbrunn

10. Folder. DESIGNER: K. Plowitz

Hungary

This summary of the work of Hungarian graphic artists shows the very varied forms of Hungarian publicity, the versatility of the artists and the diversity of their styles.

The poster, as in other countries, has reached a turning point of style. The movement described as the "new reality" is represented by Sugár's *Tungram* poster but there is a growing romantic tendency, especially in travel propaganda. An example is Konecsni's poster *Hortobágy*. The transition from the new realism to romanticism is shown by Irsai's *Mobiloil* poster. There are, of course, many good individual posters apart from these rival trends. Characteristic is the *Senator* poster by Georg in which the anticipated pleasure of a cigarette causes a footballer to forget the game. All these posters are vivid in colour—strongest being the *Senator* poster in red and blue.

Hungarian graphic artists are successful in small publicity—folders, leaflets, prospectuses, catalogues and covers for magazines. There has been a great development also in book-jacket design. Outstanding designers are George Nemes, George Radó, Alexander Fenyves, Vera Csillag and Stephen Svéd : in similar problems the personality of each distinctively appears.

A most important part of Hungarian commercial art is that of the packaging. Hungarian customers are aware of the fact that "packaging sells" and therefore they have their packagings designed by the best artists. The leading artists in this field are : Kato K. Lukáts, Alexander Kolozsváry and Gustave Végh. The two former specialise in packaging for chocolates and confectionery, while Végh has restyled those of the Hungarian tobacco monopoly which are now very artistic and may be compared with any foreign packaging of this commodity.

In a small country, however, there is no chance for an artist to become a specialist ; almost all are competing with each other in different fields and this competition is very useful as it raises the standard of commercial art.

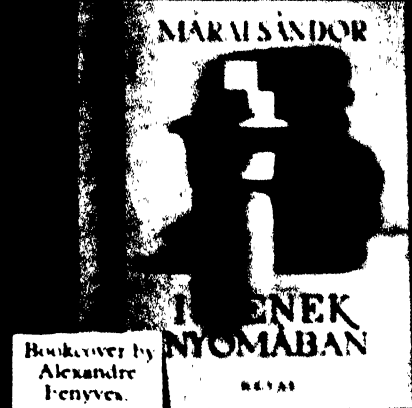
CHARLES ROSNER.



Bookcover by
Vera Csillag.



Bookcover by
Alexandre
Fenyves.



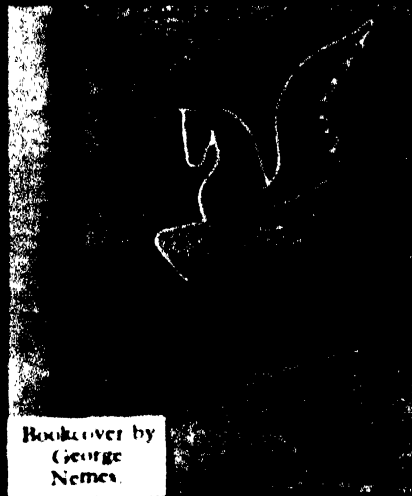
Bookcover by
Alexandre
Fenyves.



Bookcover by
George
Nemes.



Bookcover by
George
Rado.



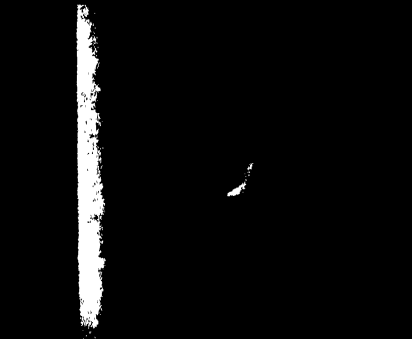
Bookcover by
George
Nemes.



Bookcover by
Emérk
Lányi.

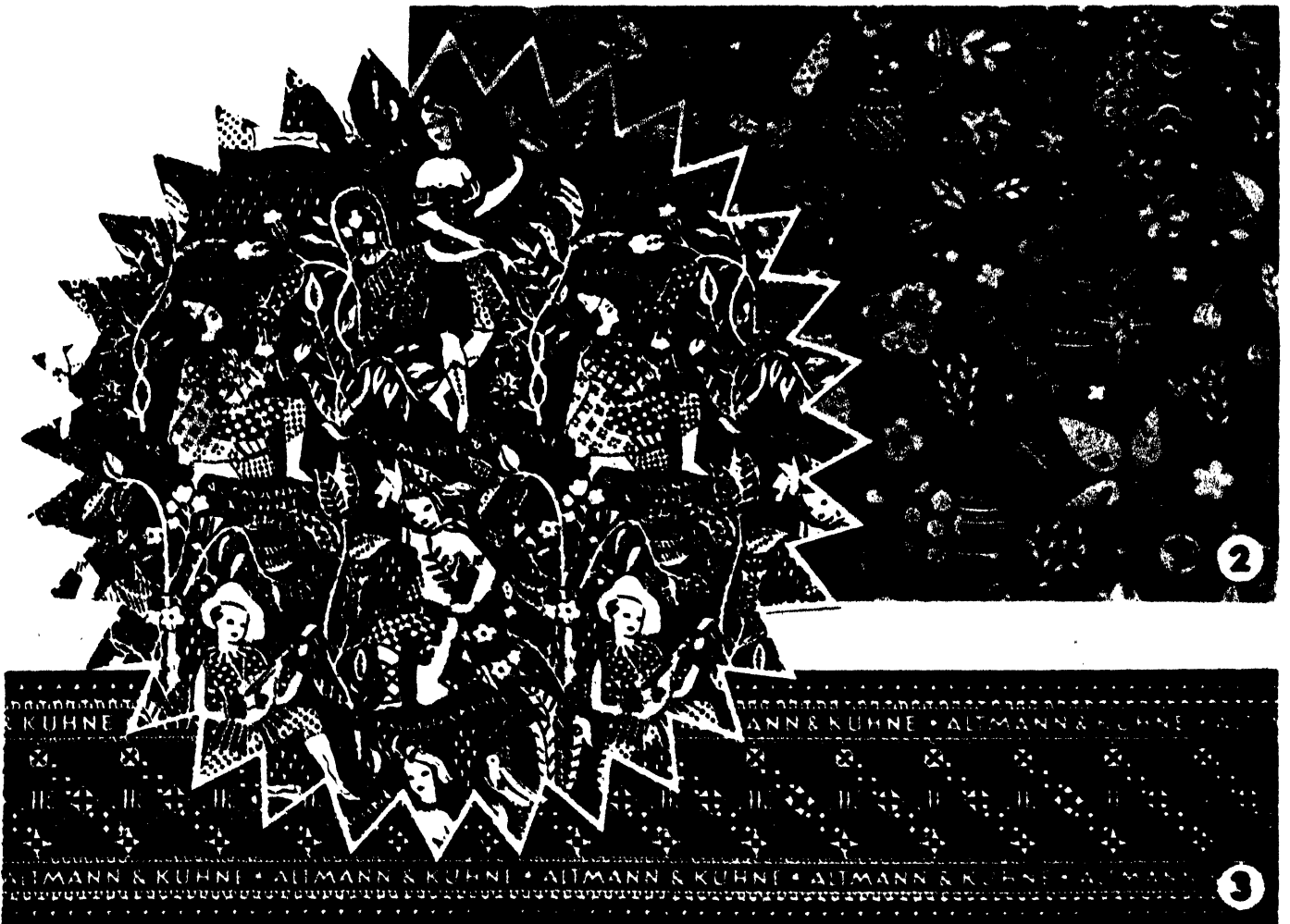
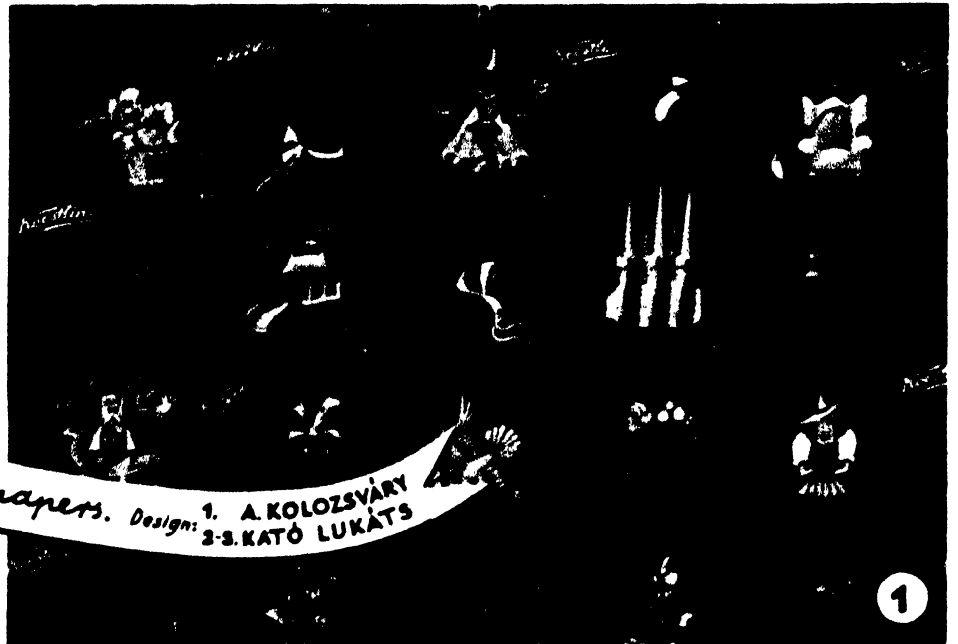


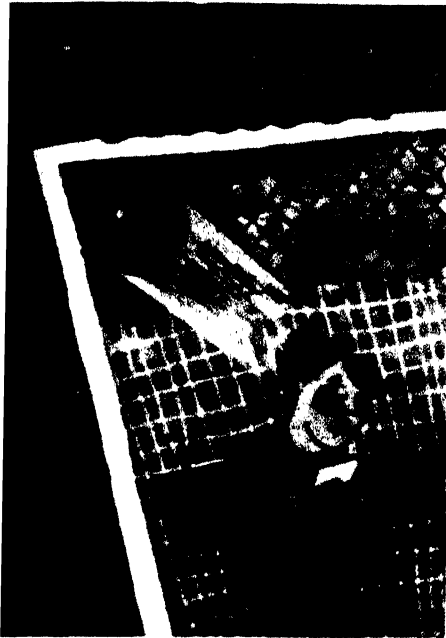
Bookcover by
George
Rado.



Bookcover by
Emérk
Lányi.

H





2

3

for cigarette paper. ADVERTISER
mina Ltd. DESIGNER: Georg

Travel Poster. ADVERTISER: Hungarian
Travel Bureau. DESIGNER: Fery-Konecsn

Poster for Mobiloil. "I love you, Mobiloil"
ADVERTISER: Vacuum Oil Co. DESIGNER:
Stephen Irsai.

Poster for electric lamp. ADVERTISER:
United Electric Lamp Factory, Ltd. DESIGNER:
Stephen Sugar



SWITZERLAND

Swiss publicity and design, as might be expected, clearly reflect the chief industries and activities of the country, the import of tourists and the export of dairy produce. It follows that publicity in both these fields is mainly prepared for issue outside the country. Within the country, it is interesting to observe the vigorous campaign for increasing the use of the telephone. Characteristic of Swiss posters is the use of first-class photography.

Section compiled from
material supplied by
M. F. Waeffer.

"National Costumes" issued by Chalet
Cheese Ltd, Zug. DESIGNER
Paul Attinger Ltd., Neuchâtel.

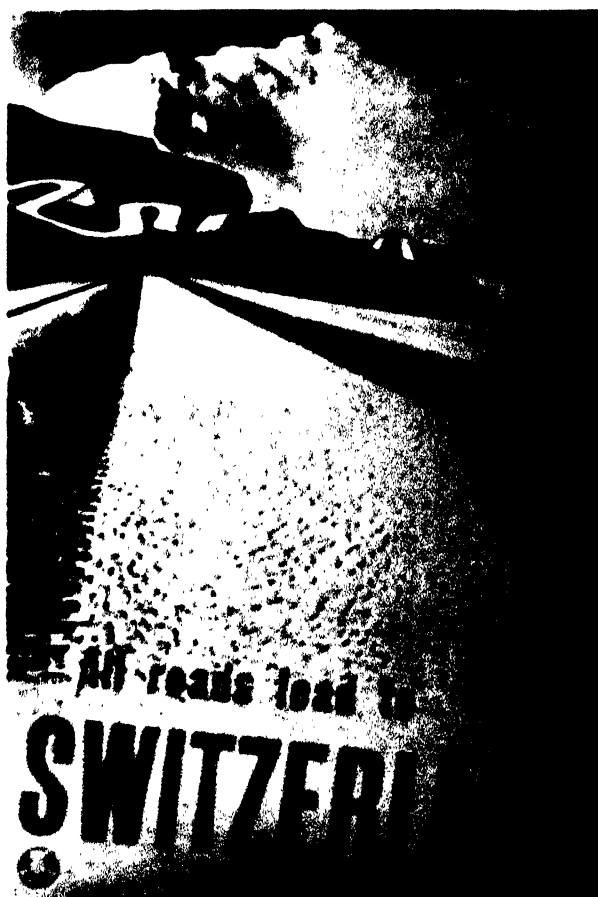




by Pro-Telephon, Zurich



Poster for Swiss National Tourist Office, Zurich. DESIGNER: A. Carigiet, Zurich. PRINTER: Ringer & Co. Ltd., Zofingen.



Poster for Swiss National Tourist Office, Zurich. DESIGNER: Herbert Matter.



Calendar issued by Max Zeller & Sons, Romanshorn. PRINTER: Fretz Bros. Ltd., Zurich.

Below: Folder for Swiss Postal Administration. DESIGNER: Anne de Montet, Zurich.

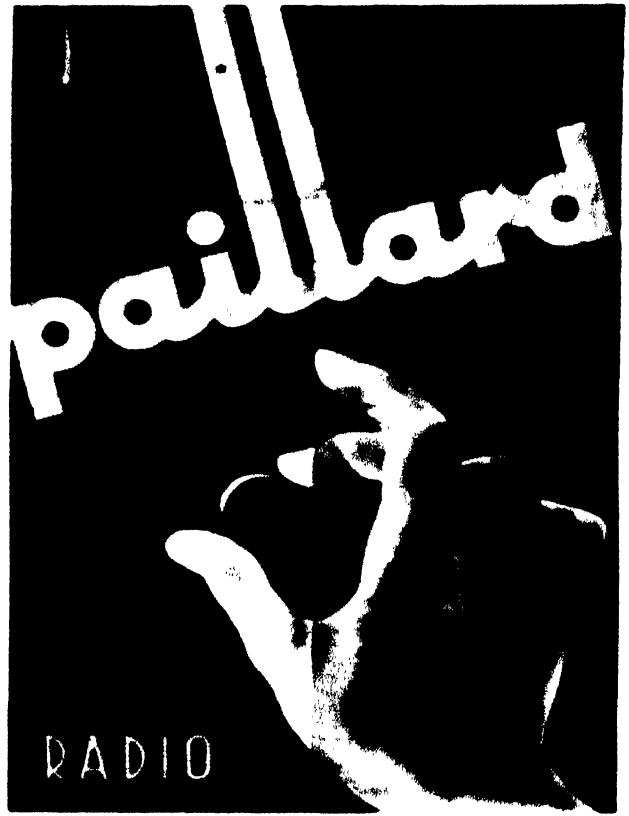


Above: Folder issued by Pro Telefon, Zurich.

Below: Cover of Handbook issued by Swiss National Tourist Office, Zurich. DESIGNER: Herbert Matter. PRINTER: C. J. Bucher Ltd., Lucerne.



Poster. DESIGNER. Soll. Zurich. PRINTER. Fretz, Zurich.



Poster. DESIGNER. Martin Peikert, Zug. PRINTER. Paul Attinger, Neuchâtel.

Schaffhauser Wolle



Poster. DESIGNER. Seiler. PRINTER. Fretz, Zurich.



Showcard for Swiss National. DESIGNER. Gschäp, Zurich. PRINTER. Wolfberg.

H O L L A N D

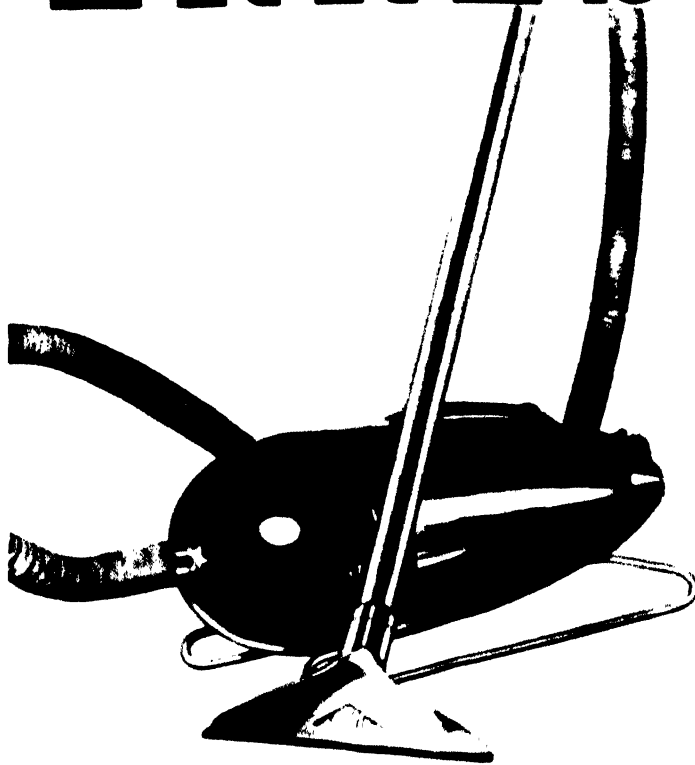


Poster. DESIGNER: Kees van der Laan

Section compiled by
W. F. GOUWE of the
INSTITUTE OF DECORATIVE AND
INDUSTRIAL ART
The Hague.

In the days of the revival of applied arts in Holland, when the art of modern publicity began its experiments here, there was a discussion between two Dutch artists, Roland Holst and Alb. Hahn, both prominent designers of different tendency. The question was: should a poster (an advertisement) compel more or less obtrusively the attention, the action of the public, or should it be as beautiful and distinguished a communication as possible? Hahn wrote an essay: "Outcry or communication?" Roland Holst claimed that it should be an æsthetic, refined form. Such a controversy may be called characteristic of a certain spiritual atmosphere in Dutch art, especially in those days. The Dutch artist, in the domain of publicity as in other fields, generally feels an ethical responsibility as regards æsthetic problems and technical refinement and subtlety. Therefore, perhaps he has not *in the first place* a power of keen, vehement suggestion and sets a great value upon the approbation of the quiet intelligent contemplator. Though in recent years modern artistic publicity in the Netherlands in general has come, as everywhere else, "to a practical outlook" (*Modern Publicity* 1937-38, Foreword)—a great part of it is still devoted to social and spiritual evolution, to cultural life. (Van Dobbenburgh, Sjollema.) Specimens of this kind do not particularly belong to the material for this book; but even a very concise outline of Dutch modern publicity would be incomplete and inexact without this observation. Two elements have strengthened the really Dutch character in it: besides the more or less international type faces in vogue on functional style—posters, folders, etc., Netherlands typography has got its modern Dutch type faces (*Holland Mediaeval*, *Erasmus*, *Grotius*, etc., designer, S. H. de Roos, typesfoundry, "Lettergieterij Amsterdam"; *Lutetia*, designer J. van Krimpen, foundry Joh. Enschedé & Zonen, Haarlem); they have found their way to the Linotype, Intertype and Monotype—and the young photographers, giving a lively and exact impression of the Dutch landscape, our buildings, our industry, our really Dutch physiognomy, create a counter-poise (we may say an antidote) to the Volendam-trousers and the wooden shoe which have made, too long already, Holland on posters and in brochures a folklore-museum for conventional trips only—instead of an industrious country with a strong feeling for evolution, a match for every problem of modern life.

ERRES



Poster ADVERTISER R. S. Spokvis & Rotterdam DESIGNER Moerkerk



Poster ADVERTISER Hotel Restaurant De Bock DESIGNER S. L. Schwarz



AVIA

W AMSTERD TOONEEL VER
ARTJ' A DALSUM A DEFRESNE



APPELBOOMEN
DOOR JENS, C. NIELSEN
REGIE A. DEFRESNE
TOOROP

Poster ADVERTISER Theatre Van Dalsum and Defresne DESIGNER S. L. Schwarz

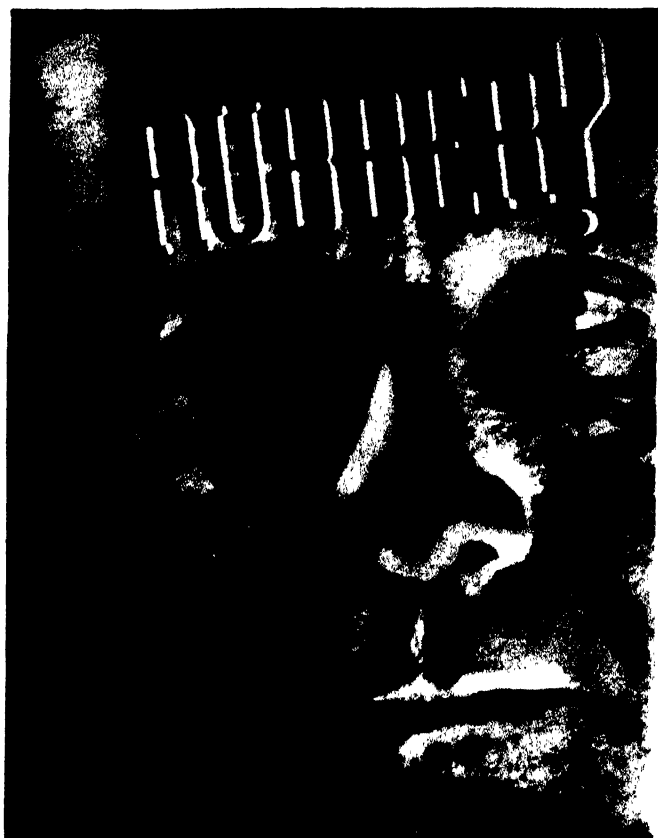
Poster ADVERTISER Acrobatics Exhibition 1925 The Hague
SIGNER J. K. van der Laan



Electoral Poster DESIGNER Van Allen Agency, Amsterdam



Poster ADVERTISER Life Insurance Co. Nillmu
DESIGNER E. Pander
PRINTER Haarlem



Cover for Brochure. ADVERTISER: Vredestein, Rubber, Loosdunen. DESIGNER: Van Allen.

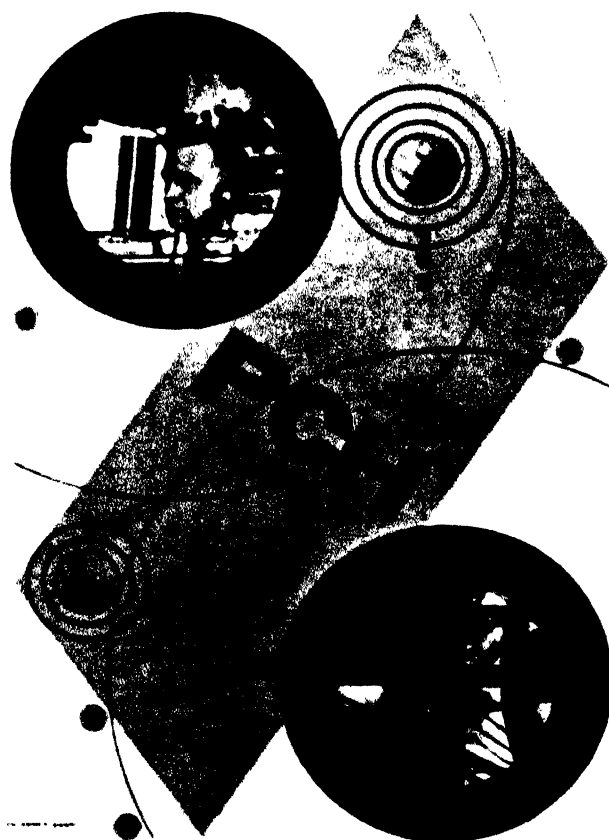


Cover of Folder. ADVERTISER: Netherland Telephone. DESIGNER: H. Cahn.



Above: Cover for Brochure. ADVERTISER: Grofsmederij, Leiden. DESIGNER: Van Allen Agency, Amsterdam.

Right: Cover for Folder. ADVERTISER: Scheveningen Radio. DESIGNER: P. Zwart.





Cover for Illustrated Catalogue - ADVERTISER - Gispen
Furniture, Metalwork, Amsterdam, The Hague, Rotterdam - DESIGNER - W. H. Gispen

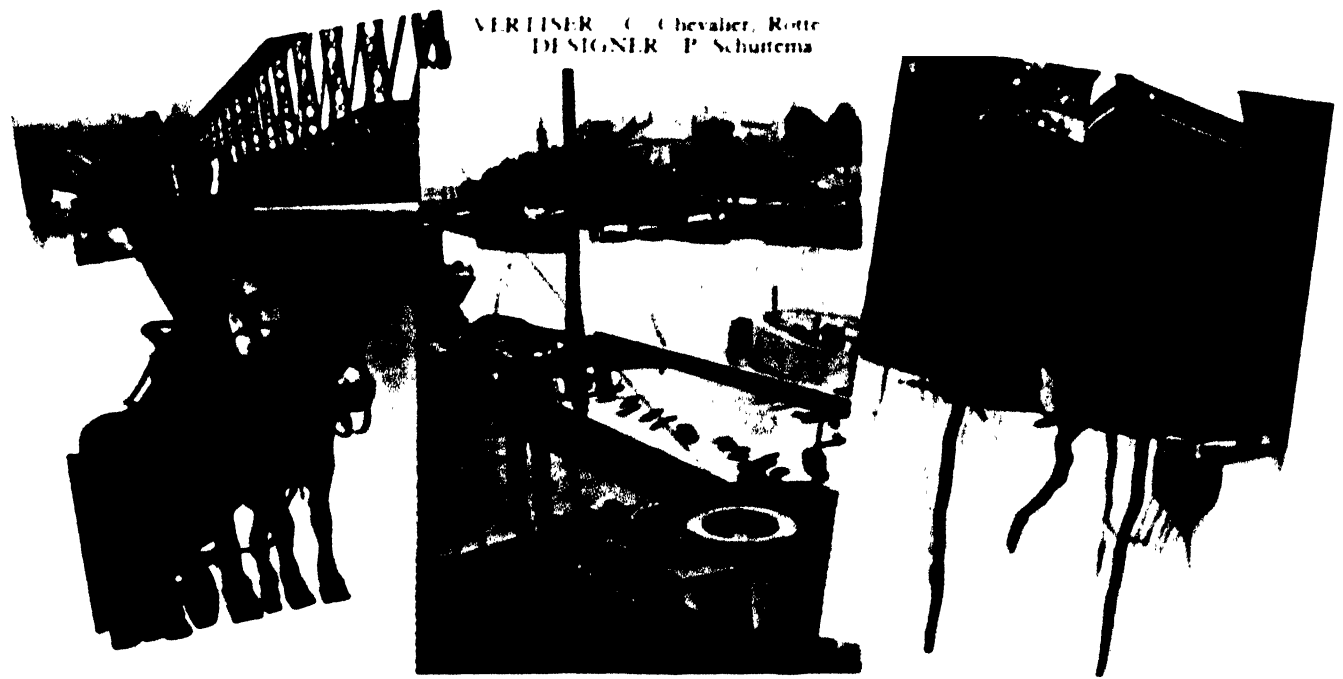


Left - Showcard for Greetings Telegram - ADVERTISER - P.T.T. - Netherlands Post-Telegraph Telephone - SIGNER - J

Right - Bay van pelt - The Hague, Interior Decorator - DESIGNER - Dick Effers

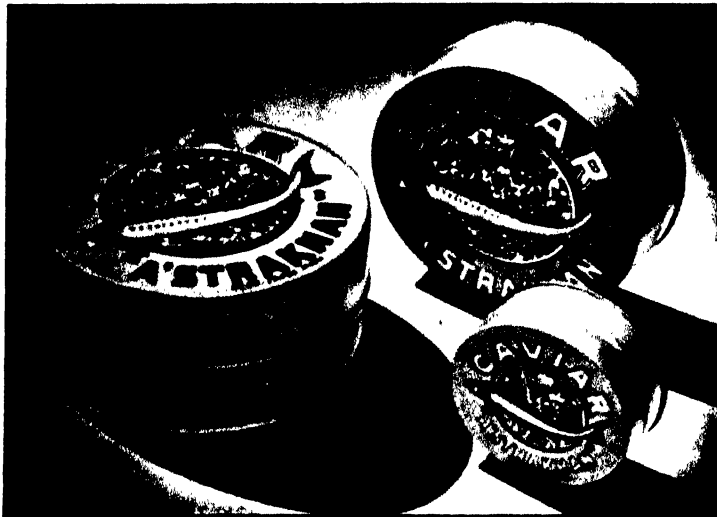


Brochure - ADVERTISER - P.T.T. - Netherlands Post-Telegraph Telephone - DESIGNER - P. Zwart



BRITISH PACKAGING

(Editorial Selection)

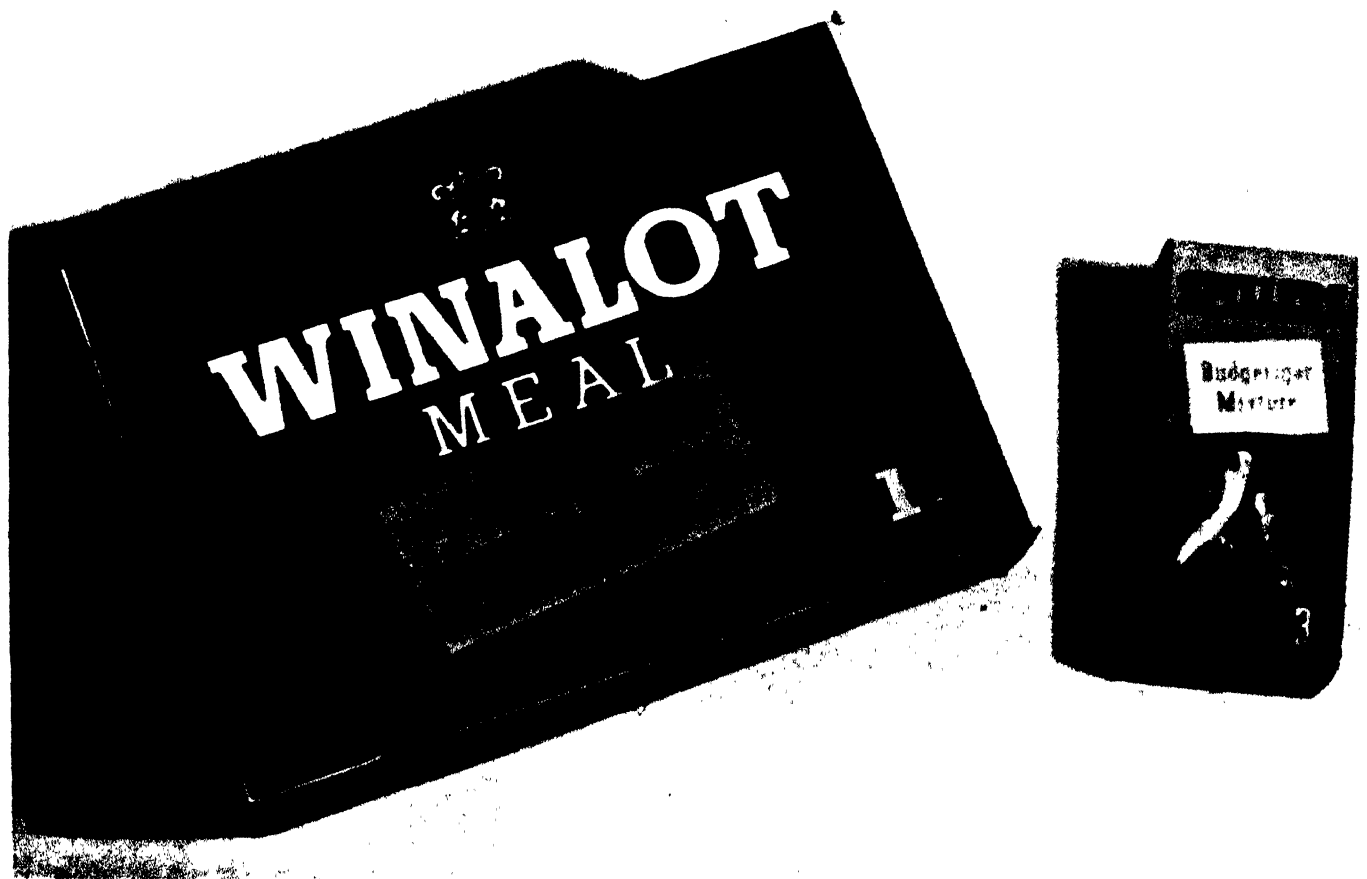


PACKS BY THE METAL BOX CO. LTD. *Top left* : for J. & T. H. Staples Ltd. Blue and gold colour scheme. *Top right* : for Orchard Products (Wisbech) Ltd. Apple-green body, lettering in red and black. *Bottom left* : for Chivers. Design printed direct on to the tin in red, brown and black and is reproduced from a colour photograph. *Bottom right* : for Felinfoel Brewery. Background colour magenta, with design in red and white.



TOKALON - Examples taken from the complete Tokalon range which was designed by Norbert Dutton of The Design Unit Limited in March, 1948. Tokalon Limited confirm that the re-design of the packages has definitely increased their sales.

SPILLERS - Two of the Packages from the Spillers range designed by Norbert Dutton of The Design Unit Limited.

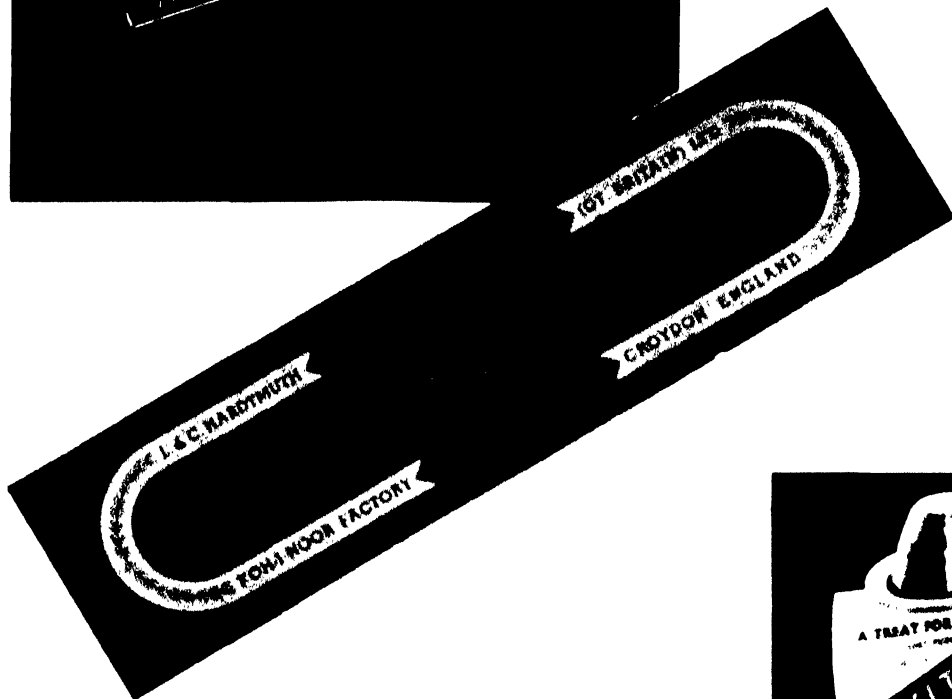




A "METAL BOX" Pack in white and dark blue, each carton protected by a heat-sealed transparent wax wrapper

Top left: Packs for Rowntree's, designed by the J. Walter Thorne Co. Ltd.

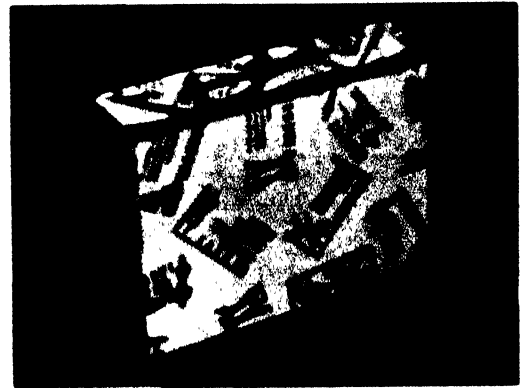
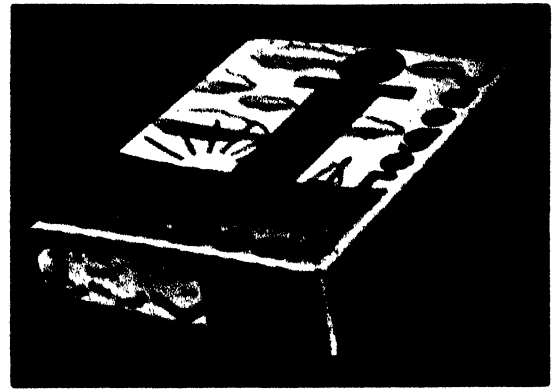
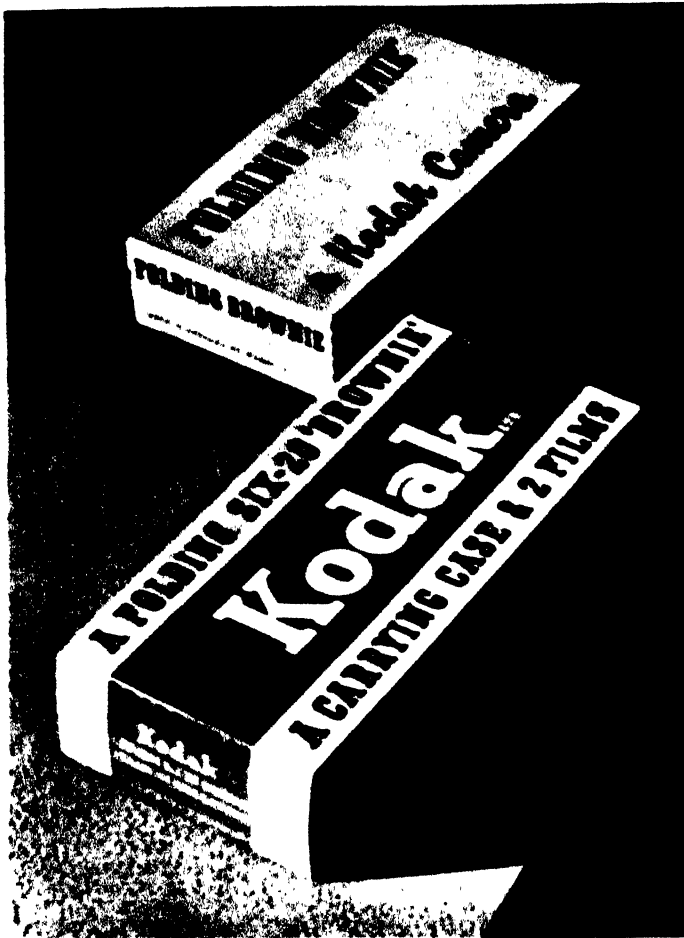
Left: Re-styled Pack for L. & C. Hardtmuth by Norbert Dutton The Design Unit Ltd.



Bottom left: CELLOPHANE Containers for Kitchen Cloths.

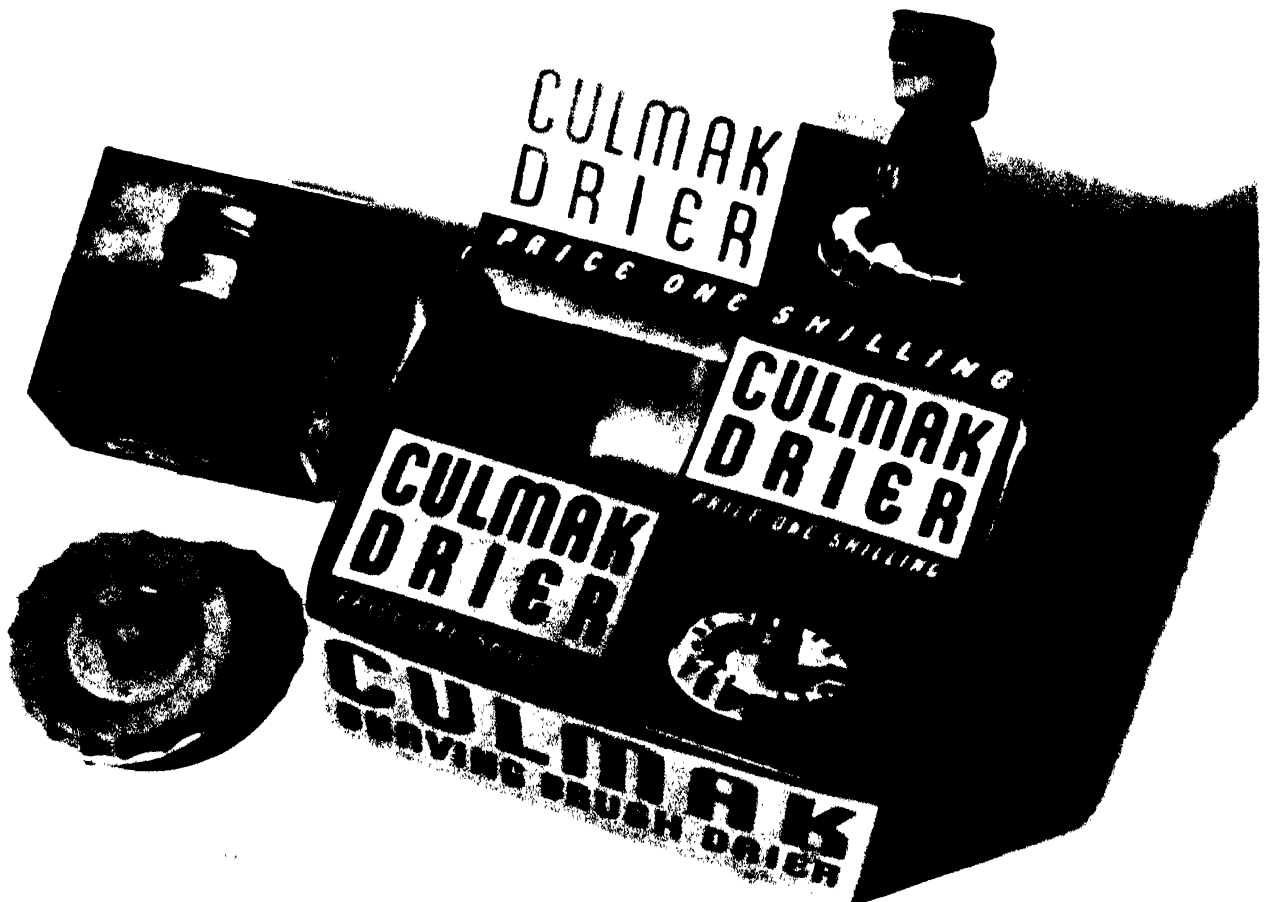
A "METAL BOX" re-designed Pack for Vitsu, ready-to-use Suet and Outer in red, white and buff.





Lower: Jager Packs. DESIGNER: Prentiss, of Prentiss & Varty Ltd.

case and films. ADVERTISER: Kodak Ltd. DESIGNER: Milner Gray, R.D.I., of Industrial Design Partnership.
Below: Carton and Display Outer for Shaving Brush Drier.
 ADVERTISER: Culmak. DESIGNER: Milner Gray, R.D.I.





DESIGNERS : Consultants Limited.

ART DIRECTOR : A. E. Smith, N.R.D.

CLIENTS : Lyptol (London) Ltd.
John Evelyn Flower and Herb
Farm Ltd.
W. Sinkler Darby.

Three typical package designs by Consultants Ltd., of London, the main characteristics of which are the careful choice of colours and the meticulous planning of the typography. Lypticide Insecticide in dark and light green, makes intelligent use of a woodcut illustration. John Evelyn Maté Tea in black on a light brown background forms part of a very extensive range of herbal product designs. Palpak Hand Cleanser tube is printed in black and blue on white and is marketed in a blue leather wallet.

PHOTOGRAPHY

(Editorial Selection)



by SCAIONI'S STUDIO for Messrs. Vulcan



PHOTOGRAPHERS: Todd Studios. AGENCY: Alfred Pemberton Ltd.
ADVERTISER: Community Plate.

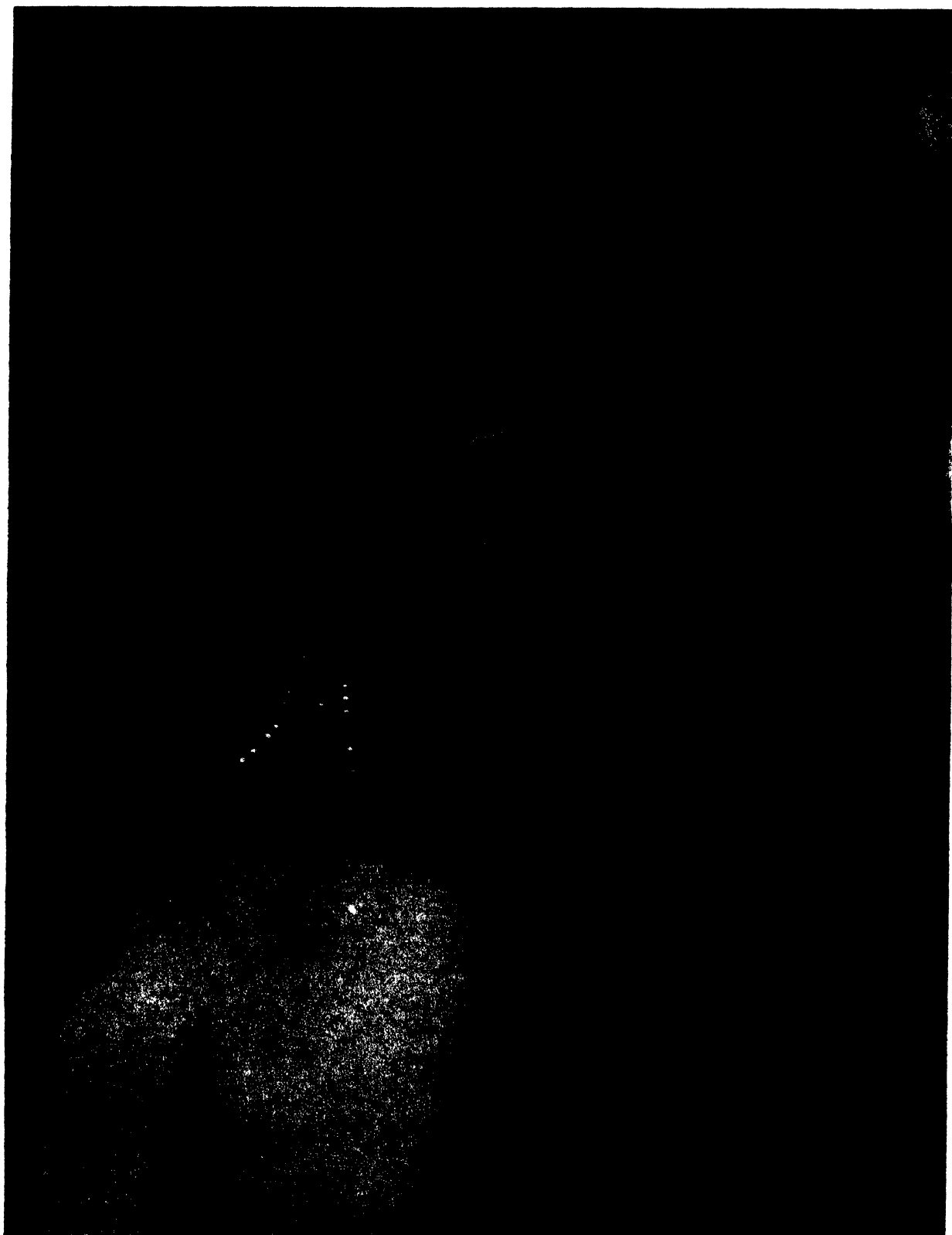


PHOTOGRAPHER H. R. Marchant, of Monger &

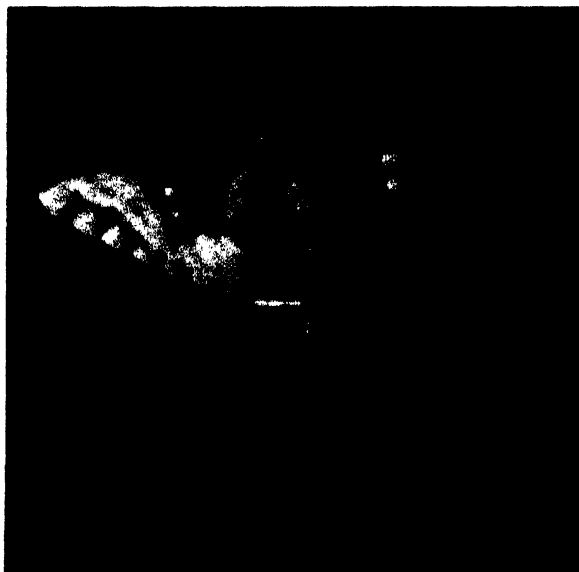
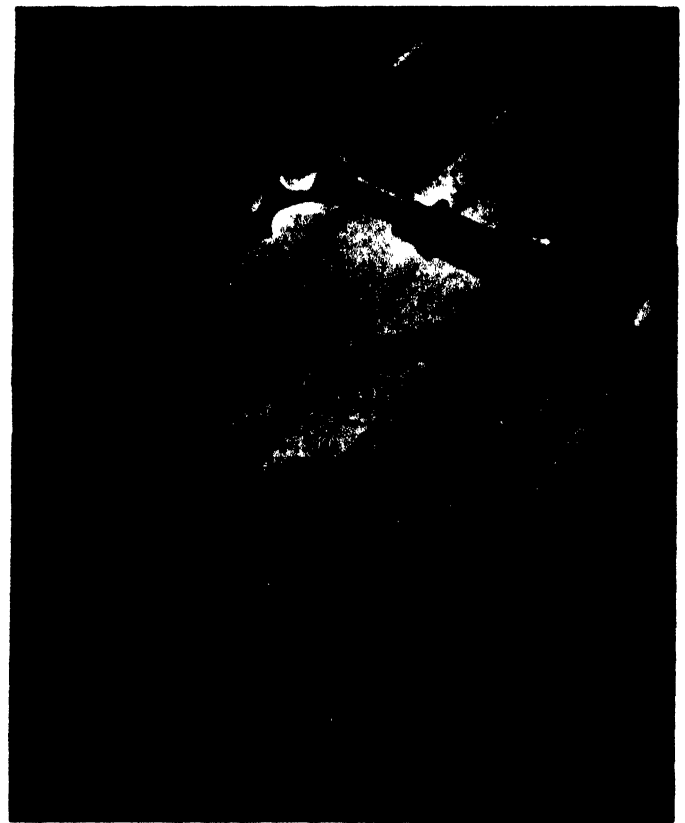
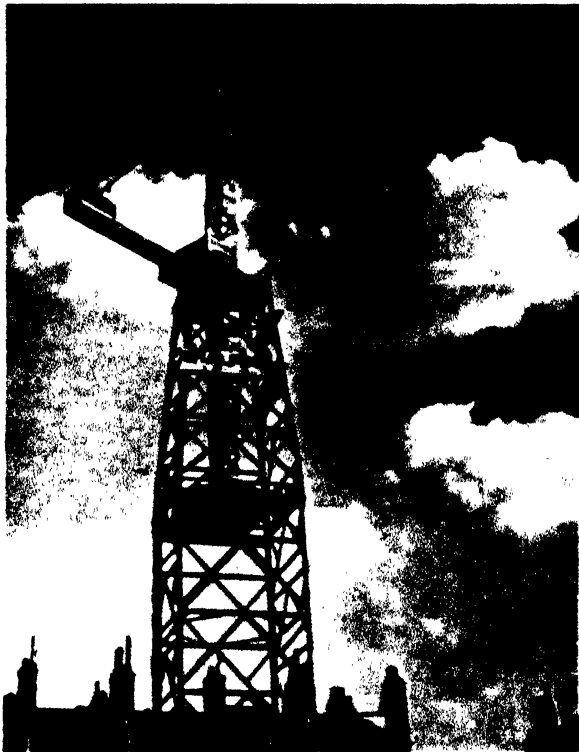
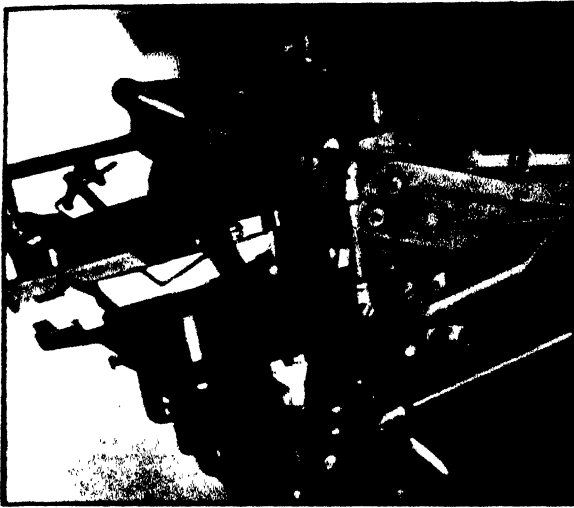


Top PHOTOGRAPHER Norman Parkinson. A publicity photograph for British Airways, taken with aerodrome floodlights only.

Bottom right PHOTOGRAPHER Gordon Stapey, of Carlton Studios



PHOTOGRAPHER : Walter Bird. CLIENT : Imperial Chemical Industries Limited.
This Vivex Colour Photograph was used for a calendar printed by Bemrose & Sons Limited.



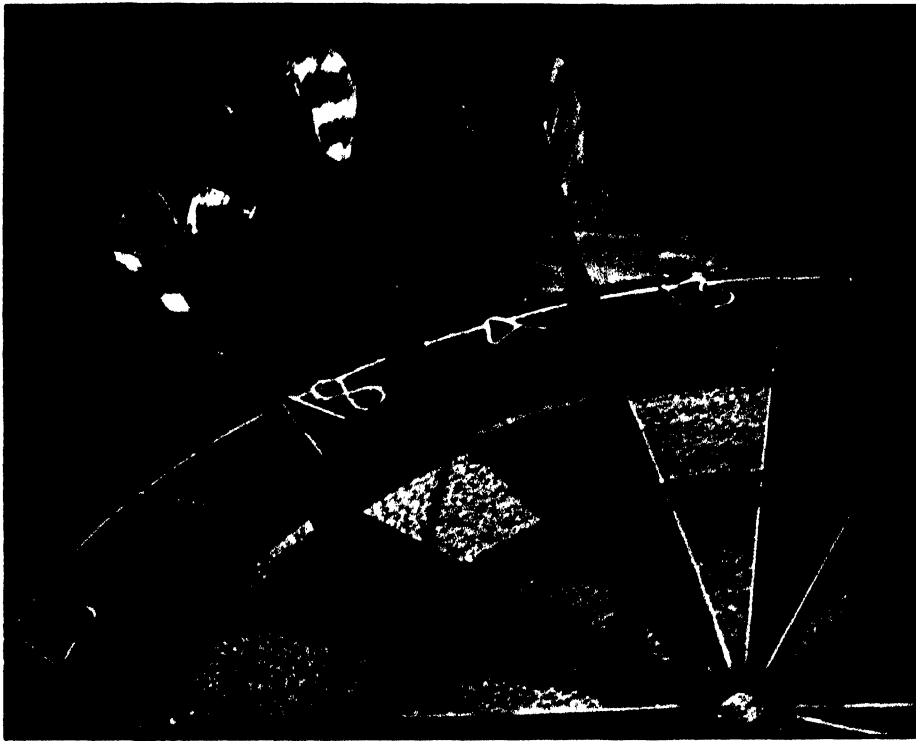
Top left PHOTOGRAPHERS Cornwall Studios By courtesy of the Addressograph Multigraph Co. Ltd

Centre left PHOTOGRAPHER I. O. Hoppe Agents Dornen Leigh Ltd

Bottom left PHOTOGRAPHER Walter Bird ADVERTISER Swears & Wells Ltd

Top right PHOTOGRAPHERS Norfolk Studios

Bottom right PHOTOGRAPHER George Parmuter, collaboration with Dronsfield Experimental photograph



PHOTOGRAPHER L. E. Aldous of
the Nickeloid Studio
Photograph for Nickeloid trade
advertising

PHOTOGRAPHERS
The Baynard Phot-
graphic Studio





"Vanity Fair"
by
CORNWALL
STUDIO

The two photographs below are by Noel Griggs, FRPS, / C STUDIO





PHOTOGRAPHER: John Everard Ltd. By courtesy of The Sketch, Illustrated Newspapers Ltd.



PHOTOGRAPHER: John Everard Ltd. By courtesy of The Sketch, Illustrated Newspapers Ltd.



PHOTOGRAPHER: Charles Wormald, F.R.P.S. ADVERTISER: Chemical Industries Ltd.



Colman Prentis

and Varley Ltd.,

Advertising,

1, Old Burlington St.

London, W.1

Regent 6661

BUYER'S GUIDE

PRESS ADVERTISING

To quote from an *Art and Industry* review of press advertising (March, 1938): "Advertising men keyed their campaigns to public needs more successfully than ever before. Advertising is getting to grips with the problem of printed selling . . . through a deeper understanding of people." Advertising discovered psychology! The generalisation appears to be as true as any; except that, on reconsideration, "public needs" may be queried. What the public needs—without going into any profound analysis of the definition of "needs"—is not always a matter for the advertising man. His problem may be to create a desire for something that no one knew existed and that no one really needs.

"The beginning was marked," the review continued, "of a more vital and dramatic approach. The hopes and fears of the man in the street were understood and utilised as never before." And, of course, of the woman—particularly the woman! Strip technique continued to be employed to play on feminine hopes and fears, especially fears. New horrors were added to B.O. and Halitosis—"Cosmetic Skin" (Lux Toilet Soap), "Night Starvation" (Horlicks), etc. How to capture and to hold your man was the theme of innumerable cartoon campaigns. Naturally it was well worked by cosmetic advertisers; but even RINSO (J. WALTER THOMPSON) could be the secret of retaining a husband's love. Not that the cartoon method was despised in the appeal to men. In fact, one of the most sensational, not to say vulgar, of all was the strip series for Plus Two cigarettes—"He saved 21 a week and became a millionaire, surrounded by chorus girls and magnums of champagne." Is this good psychology?

In a necessarily condensed survey of the outstanding campaigns of the year, it is inevitable there should be many omissions; but we are attempting only to illustrate trends and give some pointers to the work of the Agencies. "I like it!" series for Nestlé's Ltd. (HOBSONS)—people probably do eat chocolate more for the reason that they like it than for any other. Sparkling Cole Porterish, topical copy . . . Reasons for drinking Guinness (BENSONS)—that it is synonymous with goodness and that it gives strength. Every Guinness advertisement was well designed, well and often wittily written. Apart from the several series, there were some brilliant topical efforts, notably the Boat Race Day *jeu d'esprit* showing two great barges—"Guinness for Strength". . . . The co-operative Beer account went to CRAWFORDS who began with a series of rhyme sheets and later used close-up photography. . . .

The G.P.O. series by PEMBERTONS—amusing exaggeration to emphasise occasions for the use of Greeting's Telegrams (notably the "swot" walking off with a huge stack of prizes). . . . The G.P.O. account then passed to MATHER AND CROWTHER, whose typographical series has been referred to elsewhere. . . . More exaggeration in the Churchman Cigarettes series. "Tell . . . I'll be there in 15 minutes; I'm just enjoying a Churchman's No. 1" (PRITCHARD WOOD).

Humour was well to the fore during the year; but in most cases there was sound psychology behind the fun. The Shell series, for example: "Some phrases seldom ring true" (REGENT). . . . And the Kia-Ora rhymes (ARMSTRONG WARDEN). For a newly-established

agency, ARMSTRONG WARDEN made rapid progress, were appointed to conduct the Physical Fitness Campaign.

The witty Austin Reed advertising "For Men About Regent Street" (PRITCHARD WOOD, who removed to Savile Row during the year) maintained its high standard. Many men seek eagerly for these advertisements in their evening papers. . . . Then there were the Greys Cigarettes parodies (L.P.E.) over which controversy was aroused. . . . Worthington (CRAWFORD) abandoned humour for some excellent photographs of "This England," and some good, if rather precious, copy.

The influence of modern newspaper make-up could be traced in the work of many agency designers. For example: Cadbury's Bournville Cocoa campaign (L.P.E.) with lively photographs, "editorial" in character, vigorous headlines, newsy copy, altogether "busy" looking advertisements. The Bourn-Vita "Night Before" series was of the same character.

Among cereal advertisers, Shredded Wheat (PRATT & CO.) pursued a vigorous policy and illustrated the "5 Food Values" with realistic attractive photographs and sound copy. Kelloggs advertising (DORI AND) was also notable, stressing to breakfast-snatchers that a quick breakfast can also be a complete and satisfying one.

Other campaigns worth noting (see also Ashley's selection for Great Britain):—Ford Cars (N. W. AYER); Hercules Cycles—"By Hercules" (ROYDS); Accles and Pollock (NOTLEY); Quickies "Ever-moist" Face Cleanser Pads (GARLAND); Kodak (BENSON); Gas—Mr. Therm's adventures and his O.D.B. "Order of the Daily Bath" (L.P.E.); Bass (HIGHAM); Cool-tipt Abdulla Cigarettes (L.P.E.); Co-operative Campaign for Bread (HIGHAM); Hall's Wine (J. WALTER THOMPSON); Herrings Industry Board (BENSON); L.P.T.B. advertising; Wolsey (CRAWFORD); Tootal Ties (DERRICK); Austin Cars (WINTER THOMAS); Philips Radio (ERWIN WASEY); Jaeger (COLMAN PRENTIS & VARLEY); Barratt's—"Walk the Barratt Way" (CRAWFORD); Pond's (J. WALTER THOMPSON); Kayser Stockings (CRAWFORD); Aristoc Stockings (L.P.E.); Morton Sundour Fabrics (R. ANDERSON); Genasprin (MATHER & CROWTHER); Maclean's Tooth Paste (BENSON); Will's Gold Flake Cigarettes (BENSON); Murphy Radio (CASSON); Courtaulds (ERWIN WASEY); Bob Martin (EVERETT JONES & DELAMERE); H.M.V. Household Appliances (HIGHAM); Whitbread's—"This is a Whitbread House" (HOBSON); Pear's Soap, "If Andrew Pears were alive to-day" (LINTAS); Kensitas Cigarettes—"You get 4 more" (LORD & THOMAS); Slazengers (NOTLEY); Cantilever Shoes (PEMBERTON); Bird's Custard—bringing in the vitamins ROYDS; Harvey Nichols (SAMSON CLARK); Optical Board of Publicity (SERVICE); Imperial Airways (STUART); Rowntree's—Aero Chocolate, Black Magic, etc. (J. WALTER THOMPSON).

Technical or specialised Agencies responsible for sound work during the year include: ANDERSON ADVERTISING; LINDUM; CLAYTON; JACKSON'S ADVERTISING SERVICE; HONY; HERITAGE PETERS; TECHNICAL ADVERTISING SERVICE. It is not to be taken that these agencies do not also handle general advertising.

The year was marked by the entry of the B.M.A. into

(Continued on Page 11)

Is human nature!

THERE is a young man I have met him personally—who interests me almost more than any other man in the world today. His name is Mr Walter Disney.

Fifteen years ago he set out to amuse the more childish sections of the cinema audiences. He succeeded in doing so. But he did something much more remarkable. He came to amuse the children. And he proved that we were *all* children.

Only last week I was assured by a grave and even elderly gentleman that his favourite character on the screen was Donald Duck. I have heard the same sort of remark about Disney cartoons from almost every adult with whom I have discussed the cinema.

This is a revelation which makes me hold my breath in wonder. I am not in competition with Mr Disney. But my interest is, in a way, professional. For I, too, in common with all who are concerned with advertising, have to deal with that strange, uncharted, paradoxical thing which we call human nature.

People ask me from time to time what we in Crawfords consider to be the most important factor in successful advertising. Is it our research department? Is it our of newspaper circulations? Is it

the way our advertisements are written? Is it the artists we employ?

I answer, quite truthfully, that none of these is the greatest. For the only way of selling goods is through a knowledge of human nature. And what of skill we possess in Crawfords is in the use we make of that knowledge.

That grown-up men like children's cartoons; that when a thing is difficult to get, people sometimes want it all the more; that women buy on value for their households, but on vanity for themselves; that to people in trouble, that trouble is the most interesting of all subjects; that when a man asserts he is a gentleman, people suspect he is not one; . . . these, and the thousand other paradoxes of human nature, are the knowledge on which successful advertising is built.

Many a campaign has failed in effect, through neglecting such simple, yet unexpected facts. Many a famous product has been swept into its present prosperity, by knowing and then intelligently appealing to human nature.

William Crawford

233 High Holborn, London, W.C.1

**MEMO TO COPY DEPARTMENT
FROM MANAGING DIRECTOR**

Don't

Say that we base our work on a constant study of human nature, and produce advertisements that are good but not too clever!

I suppose that is the reason why our clients appreciate our work for them.

One client told me "You people are sound instead of being spectacular."

**ANDERSON
ADVERTISING
SERVICE
LTD.**

**POLEBROOK HOUSE
GOLDEN SQUARE
LONDON
W.1**

advertising. Their second advertisement, on the subject of clean Milk, created a sensation, was first refused by many newspapers, later widely published in modified form. . . . A sign of the times was an advertisement on the subject of A.R.P., designed, issued and paid for by Cecil D. NOTLEY to call Home Office attention, as he explained, to the value of press advertising in A.R.P. propaganda.

In no sense do the foregoing notes and comments pretend to furnish a directory of Advertising Agencies; nor can it be claimed that every important campaign has been referred to. The Editors of MODERN PUBLICITY and *Art and Industry* are always ready, however, to advise advertisers or intending advertisers on the choice of an agency.

POSTERS

There were few outstanding posters during the period under review. Does this mean a shortage of artists or a shortsightedness of advertisers? Both artists and advertisers tend too often to imitation rather than creation. How many students ambitiously begin by tackling a Shell poster in the McKnight-Kauffer manner? (Last year's manner, for that genius contrives to outstrip his imitators!) How many advertisers have anything but the courage of their competitor's convictions?

At least one new star appeared, however. A poster for L.C.C. Classes and several projected designs by A. GAMES appeared in *Art and Industry*, August 1937. This young artist was then commissioned to do this year's Cleveland Discol poster (printed by Weiner—a racing driver at the wheel—*Art and Industry*, June, 1938).

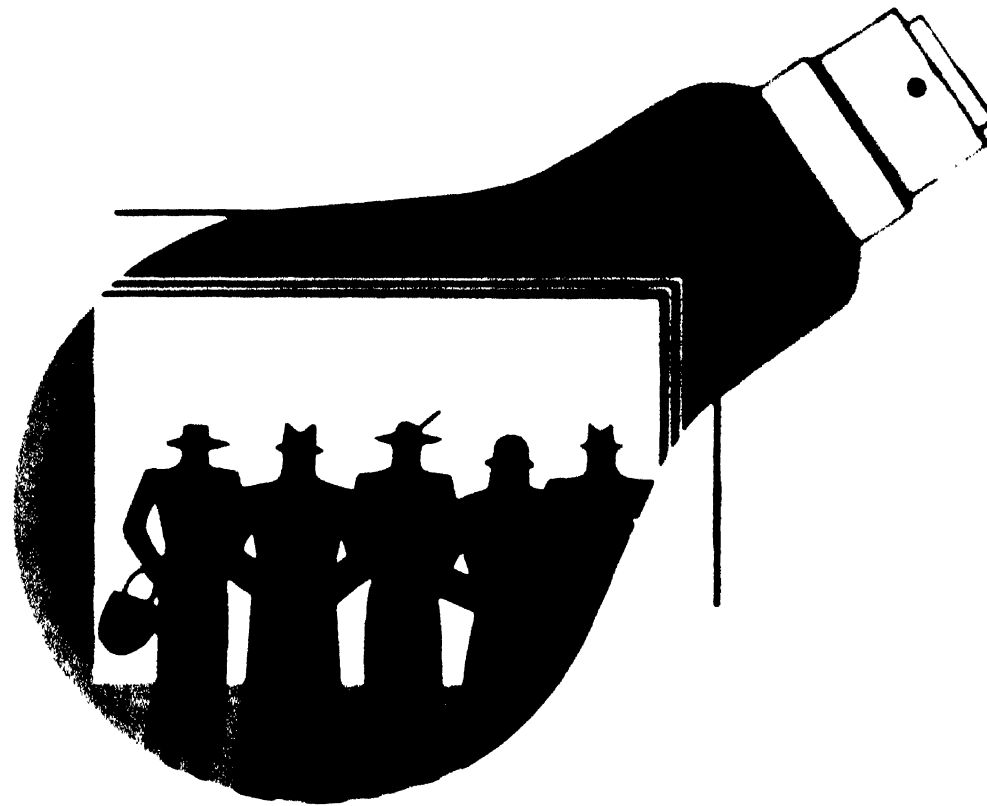
Otherwise, the posters of the year were mainly by the old stagers. McKNIGHT KAUFFER achieved one of the most successful of the "Shell" series, "To visit Britain's landmarks," and a striking poster for Gas Light and Coke Co., "London Can Double its Winter Sunshine." ECKERSLEY LOMBERS was active for L.P.T.B. and "Shell." ZERO, KRABER and JAMES FITTON also produced characteristic posters for L.P.T.B.

Separate articles would be needed to deal with the full range of posters issued by those two great patrons of commercial art—L.P.T.B. and Shell-Mex B.P. The latter organisation showed five years' work at a most successful and inspiring Exhibition including posters by TOM GENTLEMAN, ECKERSLEY LOMBERS, BRIDGET WORKMAN, CEDRIC MORRIS, TRISTRAM HILLIER, GRAHAM SUTHERLAND, IAN BRINKWORTH, EDWIN CALLIGAN, ROSEMARY and CLIFFORD ELLIS, EDWARD BAWDEN, DENIS CONSTANDUROS, KRABER, and, of course, McKNIGHT KAUFFER—see *Art and Industry*, September, 1938) but both also used many artists not primarily poster artists.

TOM PURVIS maintained his reputation with posters for L.N.E.R., C.P.R., etc. SEP SCOTT'S best effort was the Philips Lamps poster showing a baby with large spectacles on its forehead, "Keep Your Eyes Young." FRED TAYLOR was another familiar name in evidence with posters for L.M.S. and L.N.E.R. ROWE designed an unusual and effective poster for B.P. Ethyl—"Controls Horse Power." (printed by Weiner). An animated design for Esso Ethyl, a laughing girl at the wheel, was the work of MERVYN STUART. Posters for the Beer campaign, tying up closely with the press advertising, were produced by ASHLEY.

And so established reputations were maintained. And established traditions were followed—the Guinness series, for example, continued with fresh variations on the themes they have made their own (issued by BENSON); the Bread posters continued to show realistic cricketers,

A PENNY A DAY



That's the cost of exhibiting a poster in an Underground car. For a penny a day a car becomes an additional shop window, with the lights on for 19 hours at no cost to you.

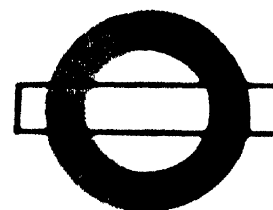
A million and a half people ride on the Underground daily. They ride in 3,300 cars, get in and out at 246 stations, live in 2,000,000 homes. — All of them want to buy something from *somebody*. — Why not put a salesman (your poster) among the shoppers?

— FOR ANOTHER SHOP WINDOW

For poster advertising schemes of every sort and size apply to the Commercial Advertising Officer. It will cost you nothing to enquire, it will please him to give you all the information and help you want.

ADWAY, LONDON, S.W.1.

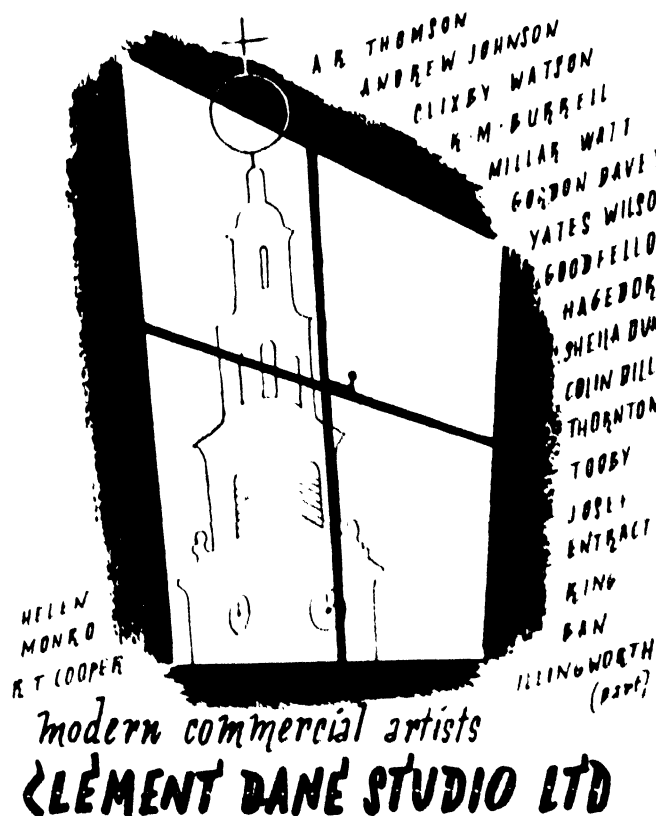
ABBEY 1234





19, SAVILE ROW,
LONDON W 1
REGENT 5335.

PORTRAIT, COMMERCIAL
AND
COLOUR PHOTOGRAPHY



TEMPLE

jumpers, etc. (issued by HIGHAM); Worthington with an athletic cricketer; Father Younger playing true to form; another Bovril "Prevents that Sinking feeling" (issued by BENSON).

Some of the posters that stood out from a mass of mediocrity were: Ekco's "We differ, but never over Ekco," by GRAINGER JEFFREY; The "Times" series of photographs and letterpress; the Kodak three-dimensional series, simple yet strong, "They come out best on Kodak film." (issued by BENSON); the Mr. Mercury posters for National Benzole (issued by L.P.E.); Watney's Wall (printed by HORROCKS); Ford V8 poster without a car—the Scotch Terrier, "Aye and thrifty, too."; another car-less car poster for the new Minx; Persil's ghost, "Goodness, I thought I was white!"

We make no claim that the foregoing is a complete guide to poster designers; nor is the list which follows a directory of poster printers; but merely the names we have most frequently observed on well-printed posters:—Baynard Press, Chorley and Pickersgill, Johnson Riddle & Co., Vincent Brooks, Day & Son, Waterlow & Son, J. Weiner & Co., Charles & Read, Horrocks & Co., Jarrold & Sons, Ltd., John Waddington Ltd., Avenue Press, Fosh & Cross, Ltd., McCorquodale & Co., Ltd., Lund Humphries & Co., Ltd., Publicity Arts, Ltd., Spottiswoode, Ballantyne & Co., Ltd.

INDUSTRIAL DESIGN

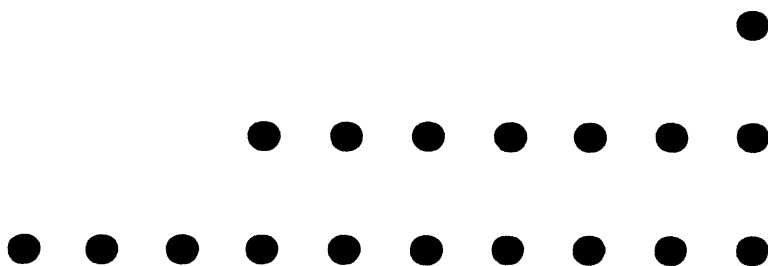
(See also illustrated section "PACKAGING")

Considerations of space prevent any attempt to survey the whole vast field of industrial design. In any case, readers seeking design service will obviously be best assisted by notes on the work of independent rather than "inside" designers. For specific information regarding designers for industry, application should be made to The National Register of Industrial Art Designers, London, which body has carried out an immense amount of most valuable research during the year and maintains up-to-date registers of specialist designers in every imaginable field. Enquiries may also be addressed to the Editors of *Art and Industry*, monthly magazine which illustrates and comments on every aspect of "design for profits" under the three main headings of Product, Package, Propaganda.

Raymond Loewy, Industrial Stylist, whose London Office is directed by C. Louis Otto, notes that lines and contours of both motor cars and domestic appliances are becoming crisper, less bulbous; states that more attention is being paid to correct colour harmony in domestic appliances and that, in this field, cast iron is taking new forms, successfully competing with ultra-modern pressings. From Loewy's office also, we learn that difficulties in the application of laminated plastics have not yet been overcome and that synthetic glass for windscreens, etc., is still some distance away, cost being prohibitive. More manufacturers, whether taking action or not, became conscious of the value of proper design in their products and the main reason for slowness of some to engage designers was heavy cost of alterations to existing plant and machinery. Many clients of design organisations insist on anonymity. Loewy's work during the year, however, included: four new trains; complete line of 1938 Three Litre Talbot cars for Rootes Securities Ltd.; Philco "Empire Automatic" Radio (successor to the "Peoples' Set"); department store; refrigerator for General Electric Co.; Otto Heating Stove for Allied Ironfounders Ltd.; series of bakeries; hardware for John Harper & Co. Ltd.

Industrial Design Partnership (Misha Black, Jesse Collins, Milner Gray, Thomas Gray, Walter Landauer) covers design in a wide variety of fields, during the year executed work for among others, Anglo-American Oil

(Continued on Page VIII)



**In
two
years**

1 Gold Award

7 Silver Awards and

10 Awards of Merit

Last year in "Shelf Appeal's" Awards for British Packaging, designs by Consultants Limited gained one Gold Award, four Silver Awards and two Awards of Merit. To this score we can now add three Silver Awards and eight Awards of Merit for 1936. Whilst we are gratified at this further recognition, we do not consider that these Awards alone can tell the whole story, since every design was effected within the limits of a strict budget and to satisfy definite marketing requirements. More and more manufacturers are being forced to realise the close connection between planned packaging and increased sales, with the result that there is an ever-increasing demand on specialists to produce package designs to meet intensive competition and changes in buying habits. This is the work for which Consultants Limited was expressly formed five years ago. Products packaged by Consultants Limited, which have won Awards in the last two years, include Blankets, Food, Glass, Displays, Hand Cleanser, Herbal Products, Insecticide, Moulded Plastics, Paints, Perfumes, Pomanders, Powder, Sanitary Towels, Soaps and Varnishes, and ranging in price from a 6d article to a 3 guinea luxury product. We would welcome the opportunity of showing manufacturers or their agents examples of work we have done or are doing.

**Consultants Ltd.
200 High Holborn
London, W.C.1
Holborn 4853**

Company; L.P.T.B.; Gas Light and Coke Co.; T. J. Culmer; W. B. Cartwright & Co.; Rothmans; Kodak; Boots; Express Dairy; Liverpool China and India Tea Co.; British Xylonite; Ebonestos Industries, and the Government. Outstanding was the United Kingdom Government Pavilion, Glasgow Exhibition, Display and Stand Fitting, carried out by Misha Black, collaborators—Thomas Gray, Milner Gray, Jesse Collins and Walter Landauer. Milner Gray was awarded coveted R.D.I. by the Royal Society of Arts.

Equally versatile design organisation is Consultants Ltd., with Frank Mortimer as Managing Director and Albert E. Smith, Art Director. Smith's meticulous work on package design was largely responsible for earning Consultants prominence in *Shelf Appeal's* 2nd Annual Awards for British Packaging. Apart from packaging, work produced or in production, covers various plastic articles moulded in bakelite, beetle and mouldrite, and also some cast in Catalin. Other work included equipment for overhead trolley systems, exhibition stands, hair dryer, hair-waving machine, motor bodies, store furniture and radio sets.

Interesting event of the year, significant of growing use of design in industry, was formation of The Design Unit Limited (see *Art and Industry*, July, 1938) with Norbert Dutton, well-known package designer as Director of Production, R. Lonsdale Hands as Managing Director. Aim is to market design as a business proposition, founded on market research, backed by complete technical information and carried out by a co-operating team of specialists. Best of Norbert Dutton's own work during the year was restyling of complete range of Tokalon products, packs for Spillers Dog Foods, and L. & C. Hardtmuth.

In the field of package design, Metal Box Company achieved a great deal of good work, maintained their high standard. A few of the many interesting "Metal

Box" packs are shown in this issue of *MODERN PUBLICITY*; others were illustrated throughout the year in *Art and Industry*.

While the trend in the design of both products and packs continued towards simplification, elimination of non-essential and distracting ornament, there were signs of diminishing worship of stark functionalism. The pendulum, having swung to the other extreme from overloaded ornamentation, fussiness, etc., appeared to start on a return course. It is unlikely to go all the way; but it is clear that designers no longer unanimously condemned all decoration as useless because its use was not of practical value. Man cannot live by bread alone, and, while the leading designers properly remained faithful to clean lines, labour and space-saving economy, allowed the function to dominate the shape, yet they no longer utterly despised the relief of surface decoration, a touch of colour to break the monotony of virgin white enamel. Development of plastic materials greatly assisted designers to obtain such effects. The year's issues of *Art and Industry* demonstrated this tendency and, incidentally, surveyed the whole field of plastics, old and new, and their present applications and future possibilities in industrial design.

In concluding this brief survey of trends and organisations in industrial design in Great Britain, we feel that the opinions of Frank Mortimer, of Consultants, will be of great interest:—

"The future for Industrial Design in this country," he writes, "promises well. At the moment, manufacturers are busy, directly or indirectly, on account of the Government's re-armament programme, and, because of this, there is a tendency for them to overlook the usual progressive improvements in the design of their products. Assuming that this re-armament work will occupy their factories until at least 1940, and that in the meantime the

(Continued on Page X)

ADVERTISE ON THE L·N·E·R

Special attention given to the requirements of Poster Advertisers

Solus and Panelled rail and road sites of all sizes

Modern methods of display

Full particulars gladly supplied by:—

Advertising Manager (Commercial) Dept. K, London & North Eastern Railway, Marylebone Stn., London, N.W.1

Telephone: Paddington 3400, Extension 54

with a
**NORFOLK
DRAWING**

7s

NORFOLK STUDIO LTD

102-5 BHOE LANE LONDON EC4 Telephone CENTRAL 3173 Grams MARKEDA LONDON



not only a new cover

a sparkling new cover

but also new life

new blood

**new world-wide contacts with
pioneer designers**

revitalised ART AND INDUSTRY

shows Industry the value and

progress of Design

illuminates for Designers the

problems of Industry

month by month

every issue an inspiration

to those who sell Design

to those who sell by Design

and who does not or could not?

crisp pictorial presentation

expert commentary

there is only one ART AND INDUSTRY

incredibly only one shilling a copy

or sixteen shillings a year

THE STUDIO LIMITED,

44 LEICESTER SQUARE, LONDON

trade agreement with America is concluded, we shall find our American cousins importing products of all kinds, which will be sold on their appearance and features as much as on quality and price. Unless the British manufacturer takes, as some of them are doing, a long view and starts to plan now, we shall again be behind and lose part of the market to good design, as we have in the case of refrigerators and domestic appliances. If this matter of re-design is delayed, when the attempt is made to re-capture the position, the urgency of the situation will not provide the designer with the happiest conditions for the best work.

In my opinion, it is essential that the Industrial Designer should have had practical workshop training, because his proper function lies not only in the re-styling of an existing product or the design of a new one, but also in the introduction to the busy manufacturer of the advantages and economics to be obtained by the proper use of new materials, new construction and new processes of fabrication, wherever they can be used with greater advantage and economy."

ADVERTISING ART

(including Photography)

A completely new technique would create a sensation and none can be recorded as an event of the year. Two tendencies, however, were pronounced. In drawing, considerable development in the use of scraper-board; in photography, exciting progress with the miniature or "candid camera," admirably suited to the requirements of news-layout and continuity advertising. Scraper-board possibly influenced line work generally, which tended to greater clarity and strength, making it more adaptable to printing on news stock.

While holding the opinion that the battle between artist and photographer (if there is one) remained drawn, but that the work of both was more intelligently applied and often to good effect combined, we quote a critic of the year's advertising (*Art and Industry*, March, 1938): "Photography still holds the field . . . what it may lack in clarity is made up by its convincingness. And for the general public the photograph has that air of actuality that the

swing towards the use of more artist-illustration in press advertising. The long reign of photographers is certainly not over yet but has, shall we say, rather fewer loyal subjects. Advertisers are seeking for a change not only by use of new appeals, but by the use of good illustration with, in many cases, novelty treatments. This has been allied to a return to realism . . . straight pictorialisation of the product with a straight story."

Perhaps the truth is that photography has been more confined in its application, reserved mainly for the dramatic news-type of advertisement (though there were such notable exceptions as the Worthington "This England" series and photography ousted drawings in the later stages of the Beer campaign.)

Without any doubt the standard of advertising art was raised, tends to get higher.

Regarding the first of the two tendencies observed, increasing use of scraper-board, notable examples of the use of this technique were seen in the advertising of Austin Reed, Fifty Shilling Tailors, Beer Campaign wh by L.P.E. For clarity of line work, we instance the campaign, Bentley's drawings for Shell and Abdulla Cool-tipt, many advertisements in Greys later series. On the use of the miniature camera, we quote Studio Briggs:

"In the last twelve months undoubtedly the development has been further investigations into the scope of the precision miniature camera.

(Continued on Page XII)



NCKELO D



**process engravers of unusual skill
and Britain's foremost
electrotypers and stereotypers**

7/4

For much commercial work where needle-sharp definition is required, the miniature is at once out of court. Obviously, and although the definition given by these 1 in. by 1½ in. negatives when precision enlarged by skilled operators is no less than wonderful, they cannot be expected to equal the contact print from a large negative. Therefore, enthusiasm for the miniature's commercial potentialities must necessarily be tempered with a reserve of technical understanding.

No camera can so readily record the little intimate glimpses of everyday life as can the miniature (nickname of "candid camera" is richly merited) and modern publicity, in many of its facets, has a decided trend in favour of a more homely and intimate appeal. (If it descends sometimes from the intimate to the frankly personal, doubtless this is done only after mature consideration.)

In this intimacy the miniature camera has been a willing—and indeed eager—co-operator. There is always present, when working with the miniature—the chance of getting that most valuable of all publicity photographs—the photograph that the man-in-the-street will recognise with a little chuckle of appreciation, or the woman-in-the-street with a little sigh of sympathy—as being a slice of the life with which they are so familiar.

This further camera-delving into human strengths and frailties has been much helped by the use of the "speed-gun"; a synchronized flash-light long used successfully in America but most cautiously adopted by conservative England. With its aid the most fleeting emotion and the most rapid action can be frozen and "still" photography enters a new world.

The entering of the "candid camera" into the world of colour through the medium of the new high-speed colour films, such as "Kodachrome," is of great interest. In this field the miniature is rapidly becoming the com-

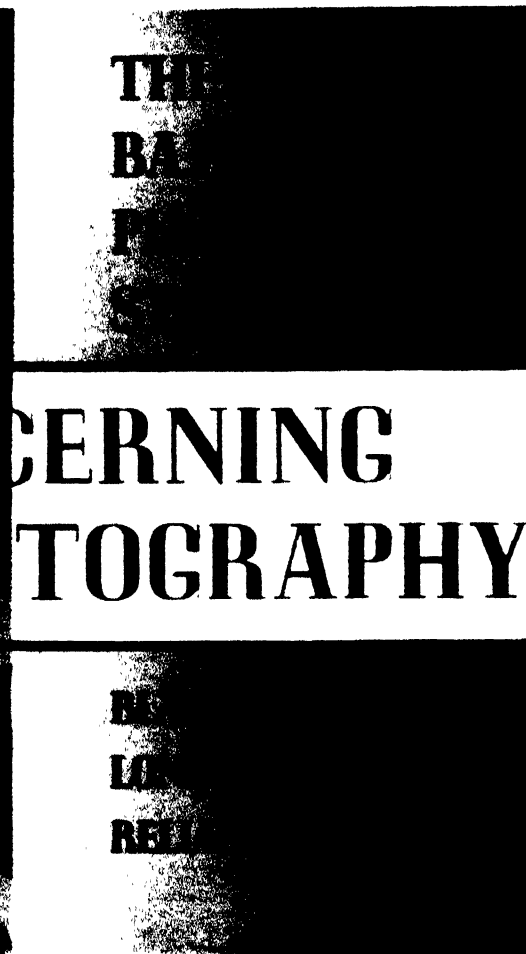
mercial studio's most valuable asset. With its help, first-class colour photograph, is placed at the disposal of the client at a very reasonable price: moreover, it is possible to give the client a number of colour shots from which he is able to choose. The help, in this direction, of the process engraver has been invaluable—through his work the user of colour illustration can now obtain excellent three and four-colour blocks as large as twelve inches by nine from these miniature transparencies."

As it is impossible to list here all the first-class studios, free-lance artists and artists' agents who serve the advertiser, we can only refer readers to the illustrated and advertising pages of this issue of MODERN PUBLICITY, where many names of artists and photographers are given, and to add that advice on the choice of a studio or artist can always be obtained from the Editors of *Art and Industry*.

TYPE FACES IN PUBLICITY

So far as any generalisation of the kind can be trusted, it does seem true to say that the typographer has exercised considerable influence in the year's publicity. The extravagances of the old-style "lay-out man" have been much less in evidence. Masses of type have been less used as elements in a pattern; there has been more respect for the reader's eye and more for the copywriter's message which is, presumably, intended to be read. In one campaign (issued by Mather & Crowther for G.P.O.) the typographer has been glorified to the extent of being permitted to "sign" his work, though it must be assumed that anonymous copywriters and others co-operated with him. That there may be dangers in leaving too much to the typographer—to any single specialist for that matter—is suggested by the fact that the most successful of the

(Continued on Page XIV)



KNOWING HOW



. . . is not enough

How much depends on the care of the dispenser! Knowledge, admittedly, is the first essential but the crafts are few where knowledge alone can produce perfection. If the result is to be unquestioned, the understanding born of experience must be attended by constant care and watchfulness. . . The supremacy of Shuck Maclean inks is the product not only of skilled craftsmanship but of unremitting care in manufacture.

shuck maclean

FINE PRINTING INKS

SHUCK MACLEAN & CO. LTD. 3 GUNPOWDER ALLEY, LONDON, E.C. 4



G.P.O. series referred to were produced by men, such as Ashley, who are more than typographers.

One of the display types most in evidence in advertisements during the year was **CARTOON** (Bauer Typefoundry). Created, as the introduction to the specimen says, "to meet the special requirements of modern technique" by a New York advertising designer, it was eagerly appropriated by the specialists in strip-cartoon advertising and filled their balloons admirably. It "has the freedom of hand-lettering, yet strikes no discord in the typographic tempo—is informal and conversational" and lends itself especially to single-column headings. Other Bauer display types much in vogue were **WEISS**, **FUTURA** and **BETON** (see *Art and Industry*, August 1938). The Bauer Typefoundry (represented in England by Soldans Ltd.) which celebrated its centenary in 1937, continued to exert a lively influence on English publicity typography. Stephenson, Blake & Co. Ltd. revived two old types, the beautiful **MARINA SCRIPT** and the not-so-beautiful but, nevertheless, useful **THORNE SHADED**. **TEMPEST TITLING** (The Fanfare Press and Monotype Corporation) designed by Berthold Wolpe for Gollancz has so far been chiefly employed for book-jackets, but is likely to find a wider application.

Monotype also introduced **TEMPLE SCRIPT** and **PERPETUA LIGHT TITLING**, the former more likely to find favour than the latter.

SLIMBACK (Deberny & Peignot, Paris) became fashionable for the more exclusive literature and, used with discretion, is a valuable addition to display types that convey the atmosphere of luxury and quality. **BESSEMER** (Stevens, Shanks) came as the English variant of **SLIMBACK**, though it is so similar as to be hardly a variant.

SCARAB (Stephenson, Blake), very similar to **ROCKWELL**, **MEMPHIS**, **BETON**, etc., swelled the ranks of the Egyptians. Stephenson, Blake & Co. Ltd., by

the way, made clearly known during the year the legitimacy of their claim to have inherited the Caslon Type Foundry and its long and honourable traditions.

GILLIES GOTHIC, **TRAFTON** and **LEGEND** (all from Bauer Typefoundry) were among the many popular scripts, while **ALLEGRO** (Ludwig and Mayer) proved one of the most effective for display typography. It is condensed, yet legible and distinctive in style.

A Ludlow script, named after the designer George HAUSER of New York, was introduced (by Martin J. Slattery in London) and should become increasingly popular in publicity, so free that it appears not to have been designed at all (but, of course, being very well designed); restless as the age and fast-moving. With such types as **HAUSER SCRIPT** available—in fact a multitude of scripts and other informal types such as **CARTOON** previously referred to—it is not to be wondered at that drawn lettering tended to be less employed.

TEMPLE SCRIPT (Monotype Corporation) is formal, following traditional pen-lettering; but is quite a useful display face. **OFFENBACH**, designed by Rudolph Koch, came from Klingspor. It is a lovely face, well proportioned, and offers a scope for various types of display that has not yet been fully exploited.

It is impossible in this brief survey to enumerate all the new sizes that have been added during the year to existing display faces such as **FALSTAFF**, **PLANTIN BOLD**, etc.; nor to call attention to all the display types that retain a certain popularity, e.g., **CORVINUS**, **TIEMANN**, etc. Fortunately, however, the chief producers keep the buyer and user well up to date by the regular issue of literature and specimen sheets. The *Monotype Mail* and periodical productions of *Linotype and Machinery* are not only informative but always well worth studying by the advertising typographer for their inspiration.

(Continued on Page XVI)

NEW TYPE FACES CUT BY THE MONOTYPE CORPORATION LIMITED INCLUDE ALBERTUS TITLING, DISPLAYED HERE, AND

Matura 496

, and the already famous Temple Script 455, and two new members of one of the most important type-families of this epoch: "Monotype" Times Wide 427 and "Monotype" Times Semi-Bold 421.

If you are a producer, buyer or designer of print you may receive, free of charge, the **NEWS-LETTERS** in which all our latest sizes and faces are shown.

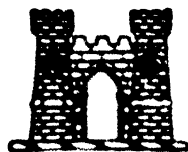
THE MONOTYPE CORPORATION LTD LONDON
Reg. Office 43 Fetter Lane, E.C.4 Works Redhill, Surrey
OVERSEAS BRANCHES: INDIA: 8 Waterloo
Calcutta, CHINA: 17 The Bund, Shanghai, AUSTRALIA:
319 Castlereagh Street, Sydney, N.S.W. SOUTH AFRICA:
Monotype Machinery (S.A.) Ltd., 6 and 7 Bosh
Strand Street, Cape Town, NEW ZEALAND: C. J.
(liver) 210 Madras Street.

TRADE MARK

DISPLAY MATRICES AVAILABLE ON
LOAN TO USERS AT NOMINAL RATES

MONOTYPE

WIGGINS TEAPE



GATEWAY PAPERS

VIRTUES OF FINE PAPER

PAPER IS THE LARGEST SINGLE ITEM in the Printer's budget. Experience proves that cheap paper, far from being an economy at the expense of fine impression, often adds to final costs, and destroys profit, through troubles and failures in press-room performance. So on both counts—the glory of the craft and the prosperity of the craftsman—Good Paper is the Printer's true interpreter and friend. It is in the general interest of the trade to ensure the specification of those grades which bring prestige as well as profit to its members. The GATEWAY range of Fine Papers fulfil this demand of the Printing Industry. The GATEWAY range of Fine Papers meet every requirement for every branch of printing. They are distinguished in the trade by virtue of long tradition in the highest classes of work.

Full-matured stocks are quickly accessible in L
and Provincial Warehouses—Birmingham, Man.

Belfast and Dublin

*To be always at your best, and trouble-free—specify a
GATEWAY paper*

WIGGINS, TEAPE & ALEX. PIRIE (SALES) LIMITED
ALDGATE HOUSE, 46-58 MANSELL STREET
LONDON, E.1

Linotype & Machinery added considerably to their range during the year. In addition to many new sizes of existing faces, this company introduced a new face, ELECTRA, designed by W. A. Dwiggins, American artist, who also designed the METRO series. The italic of ELECTRA is more accurately an oblique roman, very legible even in masses. Linotype & Machinery faces in course of production as we go to press include JANSON, a revival of the seventeenth-century cutting of Anton Janson, GARAMOND BOLD and further sizes of the MEMPHIS family.

Neither is it possible to treat in detail the trend in body types. Advertisement typographers, on the whole, seem to have remained faithful to the tried and tested types. TIMES ROMAN, designed for, therefore eminently suitable for newsprint, rapidly grew in favour. In the production of newspaper advertisements and advertising literature, proper consideration is not always given to the influence of the paper and the ink. It is still by no means uncommon, for example, to find CASLON O.F. designed for use on a rough paper, employed when printing on coated paper when, of course, it loses all its character and appears thin and weak. PLANTIN, type-of-all-purposes, BASKERVILLE, GARAMOND and BODONI remained among the favourite types for advertisements.

Perhaps for the reason we have mentioned, i.e., the increasing influence of the expert typographer, there has been less use of masses of NICOLAS COCHIN, that very elegant type, in the wrong places and GILL SANS has less frequently appeared set solid in 8 or 10 pt. two-columns wide and several inches deep.

Although there is still a deal of room for improvement, it is pleasing to be able to record that more intelligence in the use of type in advertising has accompanied—or perhaps resulted from—simpler and more restrained layout.

Such a type as PEIGNOT (Deberny & Peignot) de-

signed by A. M. Cassandre, though claimed as logical, rational and "essentially valid," etc., etc., is not, we feel, likely to be much used in England except in an occasional example of shock-tactics. The advertising message, presented amidst modern editorial distractions, has a limited space and a brief time and, if it is to be read, it must first be readable, i.e., legible. However powerful display headings may be and whatever devices are used to give them attention-value, they must be legible. How much more does this apply to the panels of copy in which the story is told and by which the reader is to be persuaded to take action?

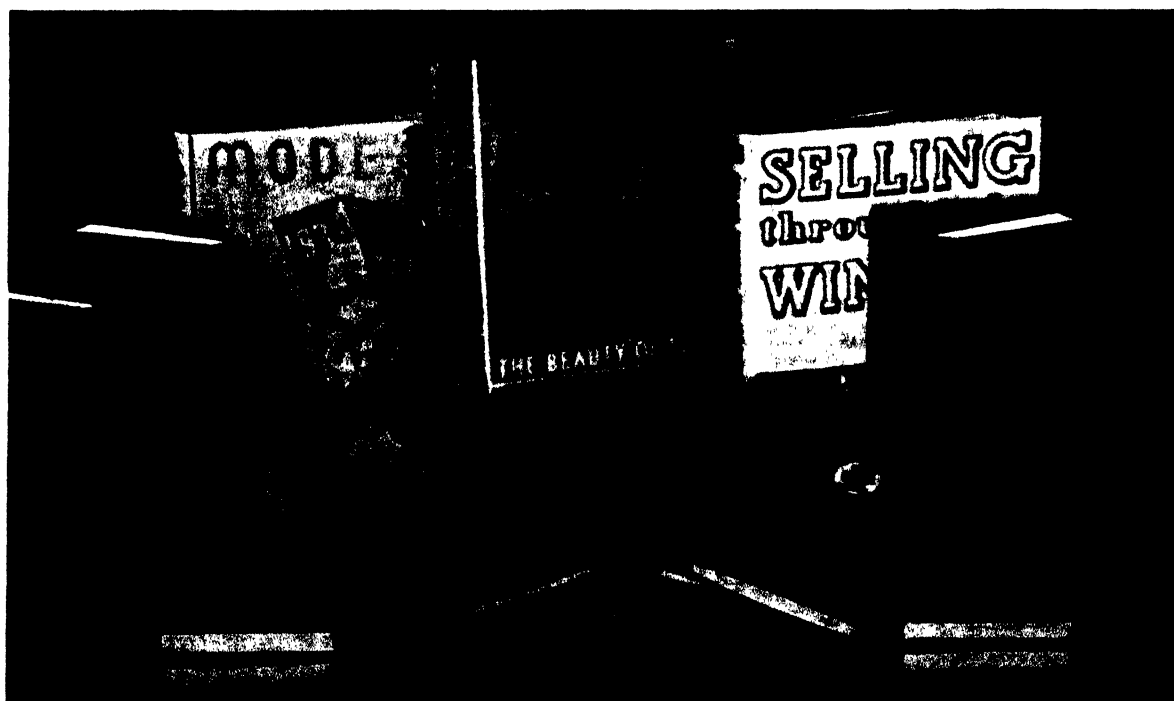
PROCESS ENGRAVING

From year to year it can seldom be said that any startling developments take place in process engraving, improvements usually being minor in character. The past year has, however, seen investigations into a problem of considerable importance: the making of reasonable-sized colour blocks from colour transparencies produced by the miniature camera. We are indebted to W. B. Briggs & Co. Ltd. for the following information:—

"Enlarging from the tiny positives (approximately $1\frac{1}{2}$ in. by 1 in.) up to a commercial size was seen to be a difficult problem—if first-class results were to be obtained—but one not insuperable. There was neither colour reseau nor silver halide grain to contend with—the main requirements being the retaining of the smaller colour subtleties, and further, the retaining of good definition whilst enlarging.

Various methods were tried out and ultimately actual techniques were refined down to three. From these three only continued practice will choose the most practical, it being difficult at this stage to find any bias in favour

(Continued on Page XVIII)



BOOK BINDERS FOR PRINTERS AND PUBLISHERS
THE SHIP BINDING WORKS . . . 32-38 Gt. Saffron Hill, E.C.1

not for elephants

BEFOREHAND, we cannot think of any Studio Publication suitable for selling elephants white or otherwise. Shrewd advertisers and advertising agents know all about problems of waste circulation and 'fitness for purpose' when selecting media. Some products sell in their millions, others in their tens of thousands, in their thousands and yet others well, elephants for instance . . . Each Studio Publication in its own field has its following of tens of thousands — all enthusiasts. Their enthusiasm and their loyalty can, by appropriate advertising, be captured for appropriate goods and services . . .

e.g.

THE STUDIO, monthly "Magazine of Beauty," goes to the leisure to read it and the means to surround themselves with luxury. In their homes and for their travels they are prospects for . . . and trouble saving services. Mainly they are people who make an art of

ART

design for p

ANNUALS:

consider worth p

emulate in their

PHOTOGRAPH

who will pay 10s
ideas and inspiration from advertising as well as editorial
PUBLICITY: the scope and value of which are plain

d as the "Studio Standard," that ensures full value and effectiveness

STUDY 'STUDIO PUBLICATIONS'—EACH IS FIT FOR ITS PURPOSE AND PROFITABLE IN ITS FIELD

THE ADVERTISEMENT MANAGER, THE STUDIO LTD., 44 LEICESTER SQUARE, LONDON

of any of them. The three methods are as follows :—

1. Direct from the colour positive original by means of the usual transparency holder frame supplied with the normal process camera, always presupposing that such a camera equipment will allow of the required degree of enlargement. The colour separated screen negatives are then obtained in the normal manner, using filters Wratten No. 29 Red, No. 61 Green, and No. 49 Blue.

2. The original is placed in the type of precision enlarger used for miniature camera work and by this means of projection, colour separations are obtained by using suitable filters and sensitised material in place of the usual papers. From these separations the normal screen negatives are made, and if necessary, still further enlarged by means of the transparency holder on the process camera.

3. Using a projector to project the coloured image upon a screen of the finest ground glass, the projected image is then photographed in the usual manner from the opposite side from the projection. When using this method it is advisable to project the image larger than the size required, so that actually there is a reduction.

Finally, the most satisfactory filters—Wratten No. 29 Red, No. 61 Green, and No. 49 Blue. For continuous tone separations, Super-Sensitive Panchromatic film is suitable, although for direct screen separation, naturally a slow-working process, panchromatic plate or film would be used.

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by these methods and a new field has thus been opened for the user of colour illustration."

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The development of Offset Litho has made remarkable progress, the introduction of a method of making the plates—known as "Offset-Deep"—having contributed largely to the commercial practicability of the process. In rotary Gravure there is no outstanding development. Half-tone and Line blocks continue in great demand as the most useful of all methods of illustration for the letterpress printer, but in meeting the special need for water colour effects on non-surfaced papers, Offset Litho has found a very definite place for itself and the demand for it is increasing rapidly." (John Swain & Son Ltd.)

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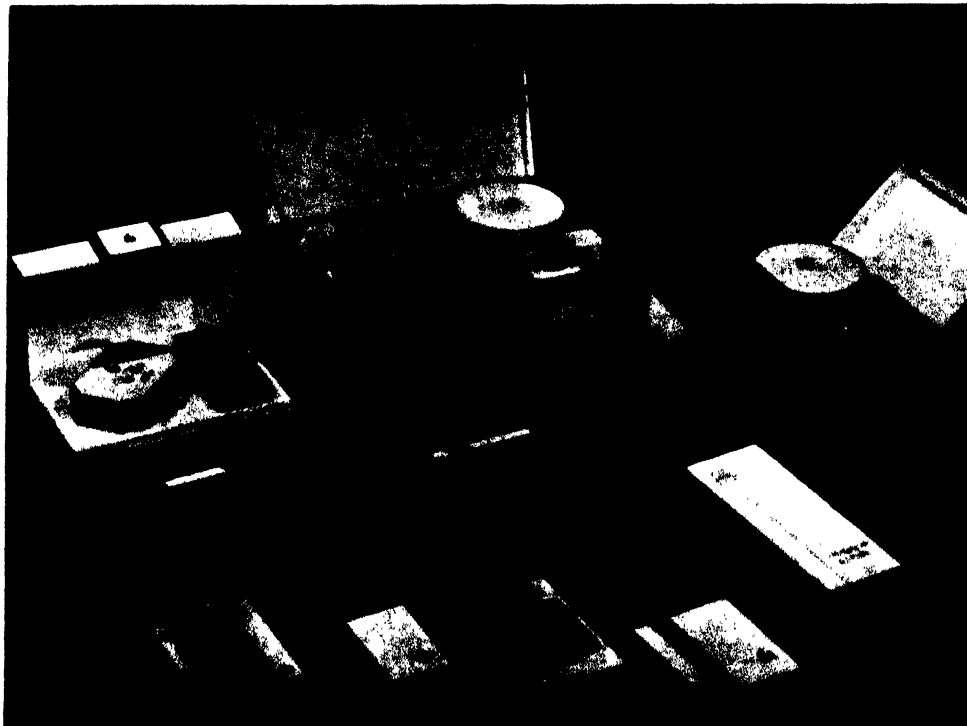
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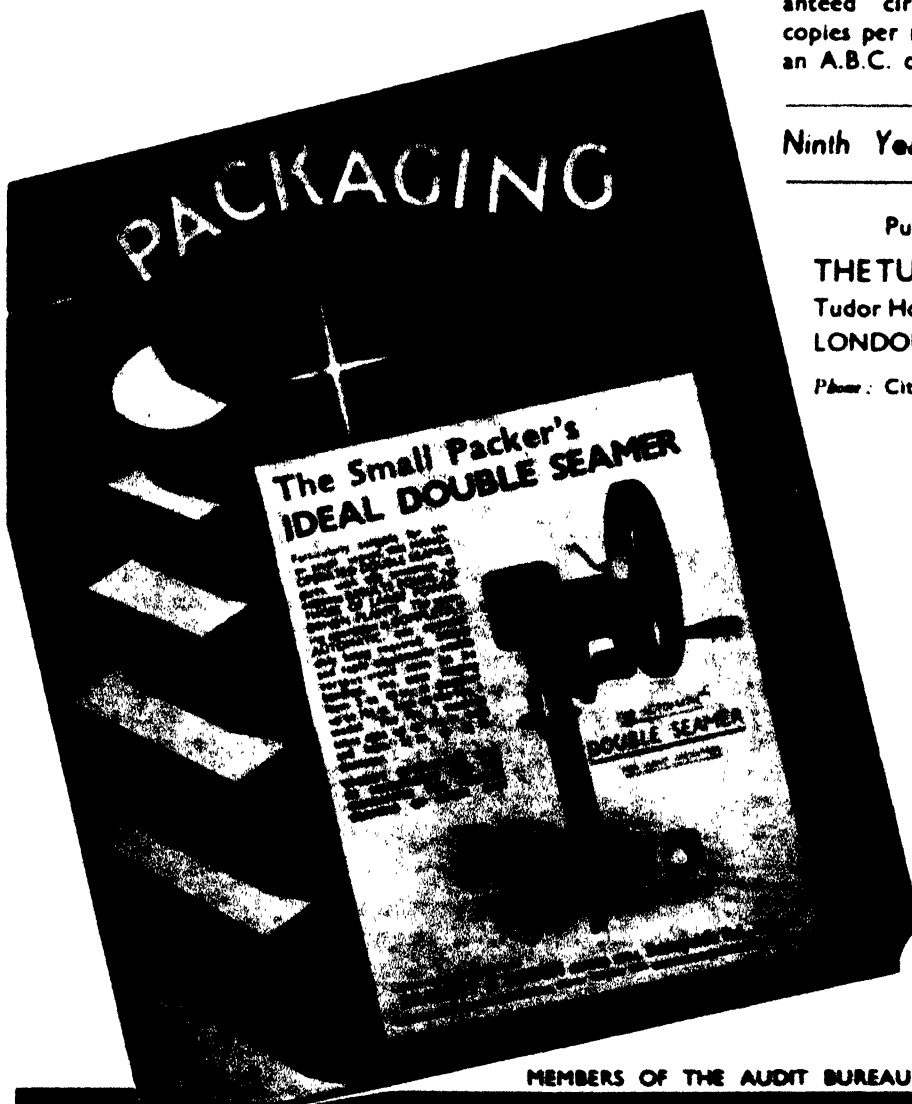
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